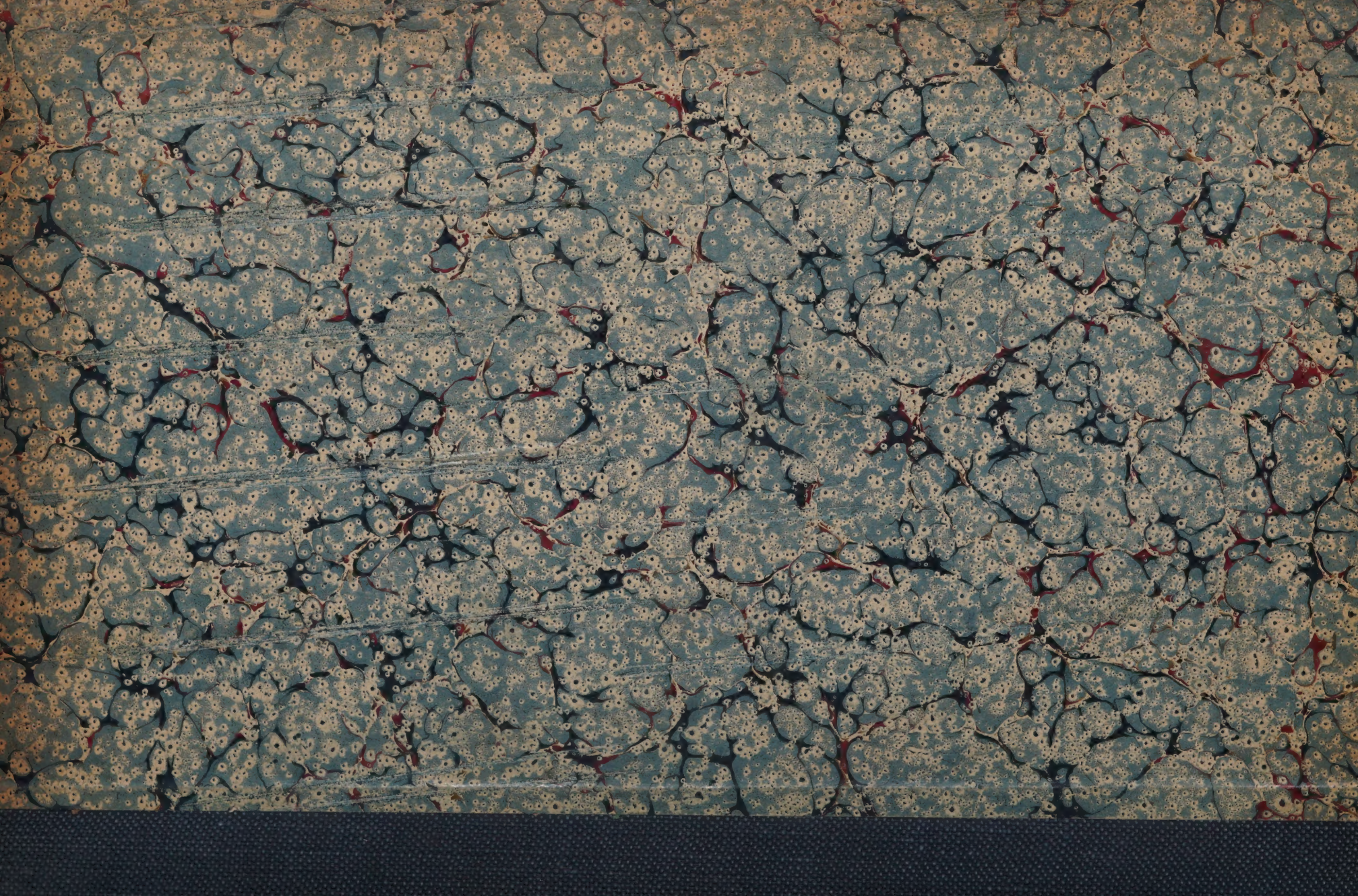

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THE ART OF VOCALIZATION

GENERAL PREFACE

Vocalization is an art, and, like all arts, requires long and diligent study, much more than many are willing to bestow upon it at the present day. By the "Art of Vocalization" we do not mean merely the complete mastery of all technical difficulties, but the style and manner, the ease and elegance with which everything pertaining to a finished Vocalism is accomplished. Apart from the necessity of conquering all the different technicalities and embellishments of singing, the study of Vocalization, as exemplified in the "Vocalises," develops and equalizes the voice, gives breath control, broadens the style, and clears and widens the horizon of the students' comprehension, giving insight into the higher class of music, to which their talents may be later devoted. It is through the mastery of these allied requirements that all the great singers of the past and present time were developed, and it is through lack of proper and adequate study that so many good voices are in this age ruined.

Though it may be a common idea that the study of Vocalises is solely the province of the devotees of coloratura singing, it is beyond doubt that only a complete schooling of the voice, technically, can develop the power and endurance for dramatic song, so much in vogue now.

Much more than the study of sustained tones, or *messa di voce*, is necessary to render fitly the works of the old and modern composers. The requirements of both old and modern song are a voice well under control and thoroughly trained in all the niceties of Vocalization.

Through a proper and systematic course of Vocalises, these results may alone be accomplished. "Vocalises" (from the Italian word *vocalizzo*) consist of melodic exercises, in the execution of which the single vowel sounds are used, preferably the Italian "A" (*ah*).

Through such exercises the student will acquire unerring certainty in the attack of the notes; softness and equality throughout the entire compass of the voice; a legato style, as well as facility in executing the various embellishments with lightness and precision; and, finally, intelligence in phrasing a melody with provident distribution of the breath according to the coloring and expression, this being the highest attainment of the singer's art.

The purpose of this collection is to place before the teacher and pupil the best Vocalises by the acknowledged masters, in a progressive and systematic order, covering the entire course of Vocalization.

While not intended for beginners, it contains all that is required for the complete study of the art, and with that in view, the Vocalises have been selected not only for their intrinsic merit, but for their pedagogical qualities. The fault with the works of many of the best writers in this style of exercises is often the want of proper graduation and a tendency to one kind of difficulty in preference to others.

In order to cover the ground in this collection, it would perhaps be necessary that the student should go through ten if not more sets of Vocalises, which would entail needless expenditure of time, and not always with the best results. Too much is worse than too little when not properly done, and we have endeavored to remedy both evils by giving the just measure of work necessary to accomplish all that is required in average cases.

Difficulties in their entirety are presented in a progressive order, with examples by noted composers, and more amply developed in each succeeding volume, ending with a *resumé*, together with Vocalises in Phrasing, Style, and Bravura Singing. Each set of Vocalises covering a special difficulty is preceded by a page of the exercise they illustrate, and explanations as to the manner of performing them.

With all this, we do not claim that we have written a new method of singing! Far from it! Methods are good only when taught by the authors themselves, and then in a very few cases. Thrown abroad and sown broadcast they are the cause of the ruination of more voices than they ever develop. Here we leave to the teachers everything that belongs to voice production, training, and development of the breathing, and simply place in view all the best that could be gathered for the study of Vocalization. While explanations are given of the different difficulties, the matter of when and where to take breath is also left to the judgment of the teacher. Voices differ, and so does the power of endurance with the progress of the pupil. It therefore seems premature, if not foolish, to set down rules for, or mark the places for breathing.

As the power of maintaining a vigorous respiration (that is to say, of reaching in one breath the end of a phrase or at least of a "pause") may be characterized as a somewhat unusual gift; half respirations are permitted in the places best adapted for them, such half respirations serving, so to speak, as the punctuation of musical discourse. They may occur after a long note, before a cadence, at the conclusion of any part of a given phrase, also slightly after the strong beat of the measure.

In these collections, slurs will indicate the places best fitted for taking breath, which should always be done quickly and imperceptibly, with as little effort as possible, almost unconsciously. Breath should not be taken intermittently during a regular series of short pauses, but only when necessary. Grace notes of all description must never be separated from the principal note; and where there are no rests, the time for breathing should be taken from the preceding note so as not to retard the rhythmic attack of the following one. The order in which the several difficulties are given is that of the best methods, such as those of Lablache, Panofka, Randegger, and Marchesi, and should be adhered to, because experience has taught us that it is the best plan for gradually leading the pupil to the needed perfection. When all the work that is herein expounded shall have been thoroughly and conscientiously accomplished, added to a correct diction and complete breath-control, the zenith of excellence, which should be the ambition and goal of every singer, will be within easy attainment.

New York, January, 1906.

E. Marzo.

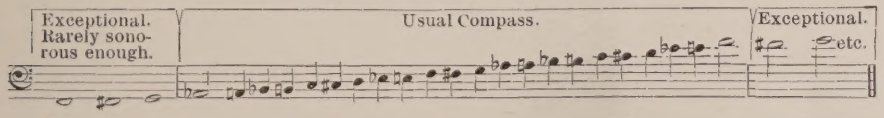
THE ART OF VOCALIZATION

PREFACE
TO THE BARITONE COLLECTION

The term "Baritone," from the Greek, and signifying "of heavy timbre," is given to that voice which is intermediate between the "Bass" and "Tenor." The Greek term indicates its relation towards the "Tenor." But, after all, this is a misnomer; for however close may be their approximation in compass, the quality of what is now considered to be a "Baritone" voice marks it as a high "Bass" instead of a low "Tenor."

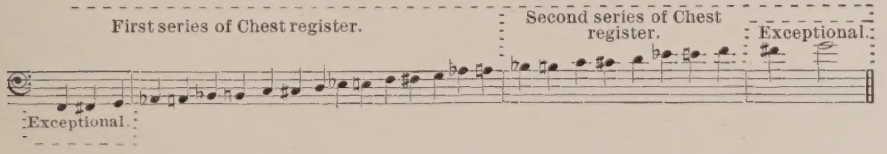
The assignment of "Baritones" to the principal characters in opera, though frequent after the latter period of the seventeenth century, long antedates that time. While the French contributed to this frequency, their greater importance was established only since the production of Mozart's operas. This composer appears to be the first to recognize the fact that the "Baritone," or "Higher Bass" is the average and therefore typical voice of man. The example of Mozart was followed by Rossini and all other operatic composers of later times.

Innumerable parts have been written for the "Baritone" voice, and many have been the singers who have excelled in and adorned them. Such names as Bartleman, in England, Ambrogetti, in Italy, and Martin in France, are historical. To these we may add Tamburini, Fornasari, Ronconi, Graziani, Coletti, Badiali, Delle Sedie, Cotogni, Faure, Santley, Aldighieri, Lasalle, Colonnese, Del Puente, Galassi, Ancona, Scotti, and many others well known to the past and present generations.



As may be seen from the above, the "Baritone" voice is three or four notes lower than the *Tenor robusto*, and two or three notes higher than the "Bass."

In volume of tone it is superior to the first and inferior to the second of these voices; but its greater capacity for modulation renders it more mellow and flexible than either. Like the other male voices the "Baritone" has two registers, or rather the voice is divided in two parts: the lower, or chest, and the upper—called in olden times *falsetto*, but at present *voce mista* (mixed voice), *voix sombrée* (in French) "head voice," and second series of head register.



While not differing in compass or registers, there are many modifications of this voice as to *timbre* and effect. For instance, some "Baritone" voices are full and sonorous and more effective in declamatory singing; while others, lighter and more delicate, are better adapted for sentimental singing. A "Baritone" voice of this nature would be termed *Mezzo carattere* to distinguish it from the *Baritono serio*, or, as formerly called *Basso cantante*.

It may be well to mention in this connection that the attempt to force a good "Baritone" voice to the height of a "Tenor" voice is an error liable to cause a total loss of voice; and besides this, such an attempt would be highly detrimental to the individual health. Jean de Reske is perhaps the only living example we know of, with whom this forcing seems to have been accomplished.

But are we certain that he was really a "Baritone" when he began his operatic career as such?

Although the requirements of modern operas and of song in general, more especially for male voices, make it appear as if there might be no more need of the study of *Bel Canto*, yet it is nevertheless a fact that only through a thorough course of study of the "Art of Vocalization" can a singer, no matter what his voice may be, acquire the all-important equipment for his art.

The record of the past and present shows us that only those who have striven long, faithfully, and diligently have become great artists, while the lack of this absolutely necessary preparatory course is the reason that many talents are lost and so many good voices utterly ruined.

Rossini once observed that the requirements of a singer were *voice*, *voice*, and *voice!* Let us add to this that *study*, *study*, and only *study* will make the artist!

E. Marzo.

THE ART OF VOCALIZATION

BARITONE

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THE ART OF VOCALIZATION

BARITONE

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GENERAL NOTES

SUSTAINED SINGING

(Attacco, Portamento, Legato, Messa di voce)

The "Attacco" (Attack)

"The act of taking the first note of a musical phrase, or of continuing the latter after a pause, is designated in Italian by the verb *attaccare* (to attack). The 'attack' may be made, or the note may be taken, in two ways, according to circumstances; that is to say: *Con Grazia*, in a flowing and graceful manner, or accented more or less strongly. It must, however, always be effected with frankness and precision, and without being accompanied by a kind of a groan, as it usually is with beginners.

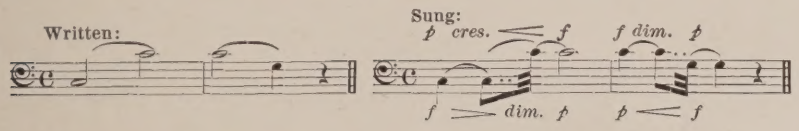
"The same precision must be observed in cutting off a note immediately followed by a rest." *(G. Nava)*

The "Portamento" (Carrying the Voice)

"Formerly the 'Portamento' was represented by a little note placed between two other notes. At present it is more commonly indicated by the simple *legatura* (slur), though it is left even more frequently to the judgment and good taste of the artist. It consists in quitting the first sound a little before the total expiration of its rhythmical value, in order to slide the voice upon the following sound in the manner of a slightly perceptible anticipation. This slide ought always to be made with augmenting force, when carried to a higher sound, and diminishing when upon a lower tone." *(L. Lablache)*

"Graceful and effective when sparingly applied, its abuse or misapplication becomes most offensive and nauseous, besides giving unmistakable evidence of bad taste." *(A. Randegger)*

Example



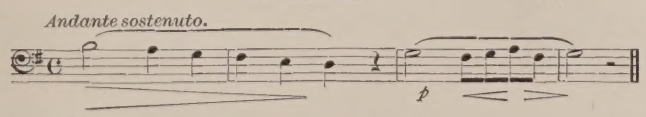
The "Legato" (Sustained or Connected Singing)

"It may be laid down as a general rule that all notes not separated by a rest should be connected gracefully and smoothly with one another, in contradistinction to those which, in consequence of a rest or of a superposed dot, must be detached. This properly constitutes *legato* singing, or in a connected continuous way."

(G. Nava)

"No gliding, such as specially characterizes the 'Portamento,' is permitted in 'legato singing.'"

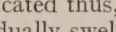
Example



"Efficiency in 'legato singing' is the most prominent and valuable attribute of a good singer. Its practice considerably develops the power of sustaining the voice, and largely contributes towards obtaining 'breadth of style' in phrasing."

(A. Randegger)

The "Messa di voce" (Swell)

"The *Messa di voce* (Swell), indicated thus,  , consists in commencing a sound as softly as possible, gradually swelling it to its utmost power, and as gradually diminishing it to the degree of softness with which it began.

"The *Messa di voce* requires a complete command over the respiratory and vocal organs; it is a finishing study, and not an elementary one, as is often wrongly supposed. By attempting it too soon, and before the singer has been properly prepared for it by other studies, the vocal and respiratory organs may suffer from unnecessary and dangerous fatigue." *(A. Randegger)*

THE ART OF VOCALIZATION

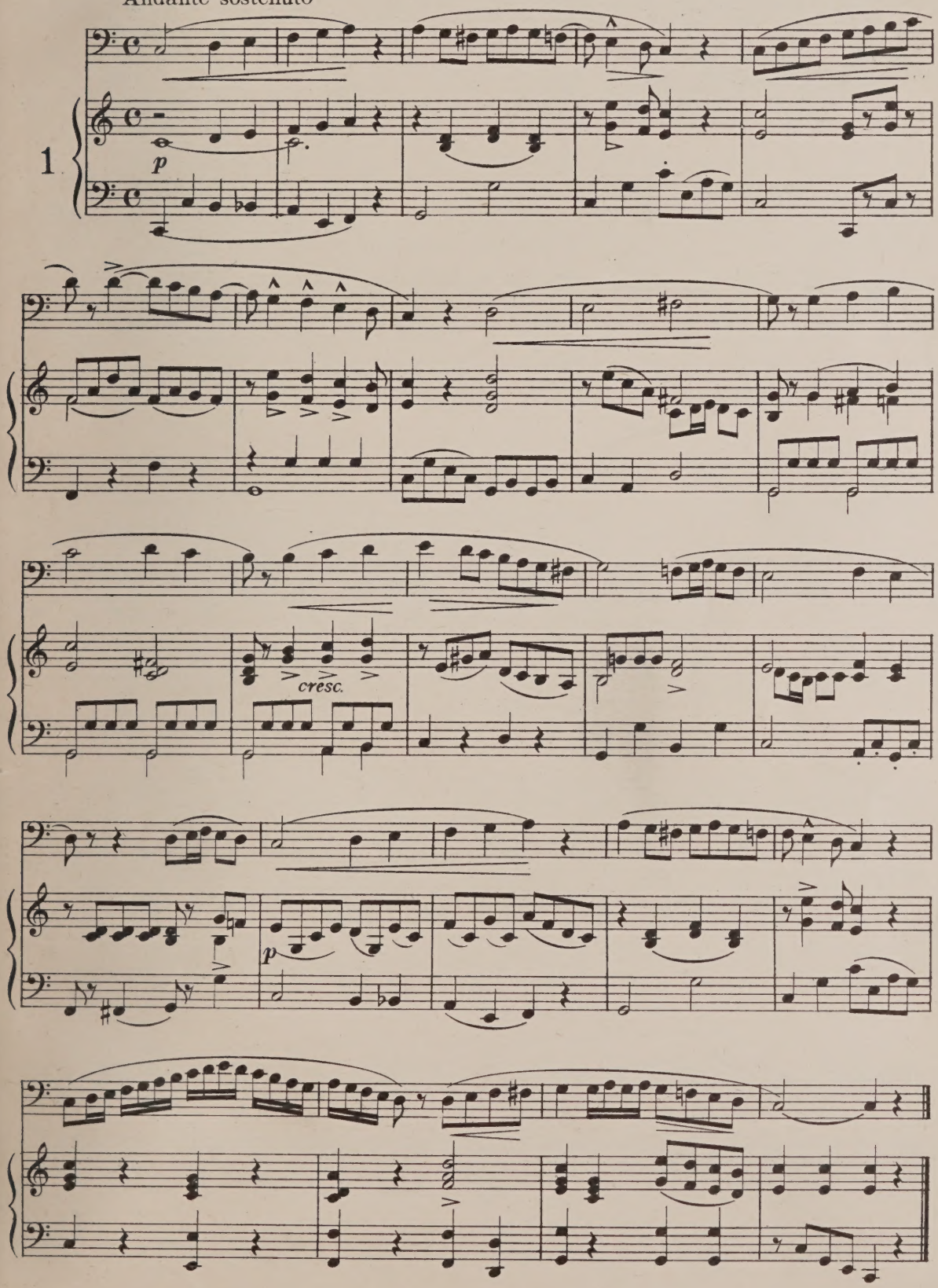
BARITONE

BOOK I—FORTY VOCALISES

Edited by Eduardo Marzo

G. NAVA.

Andante sostenuto



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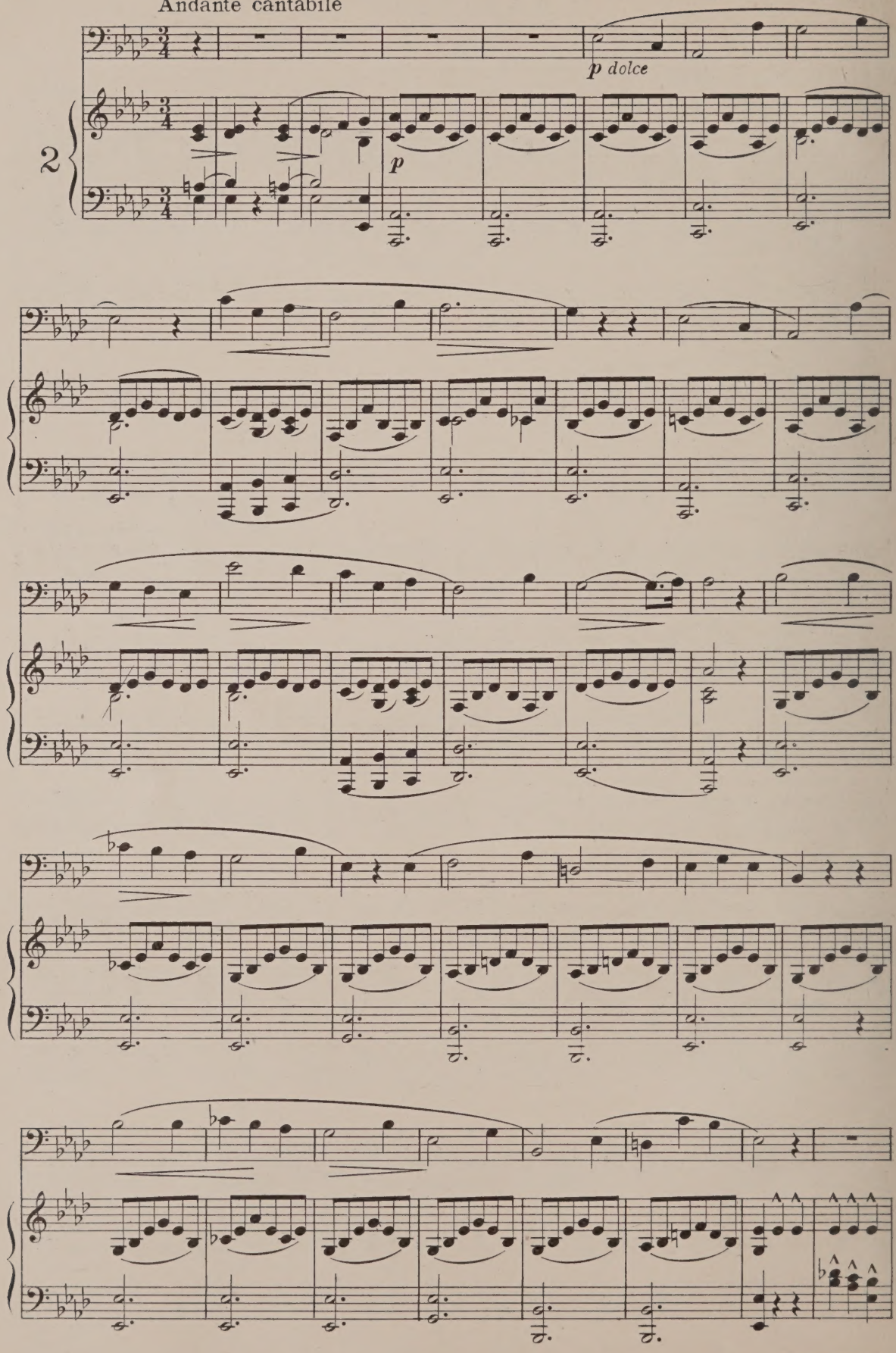
Andante cantabile

J. CONCONE, (Op. 17)



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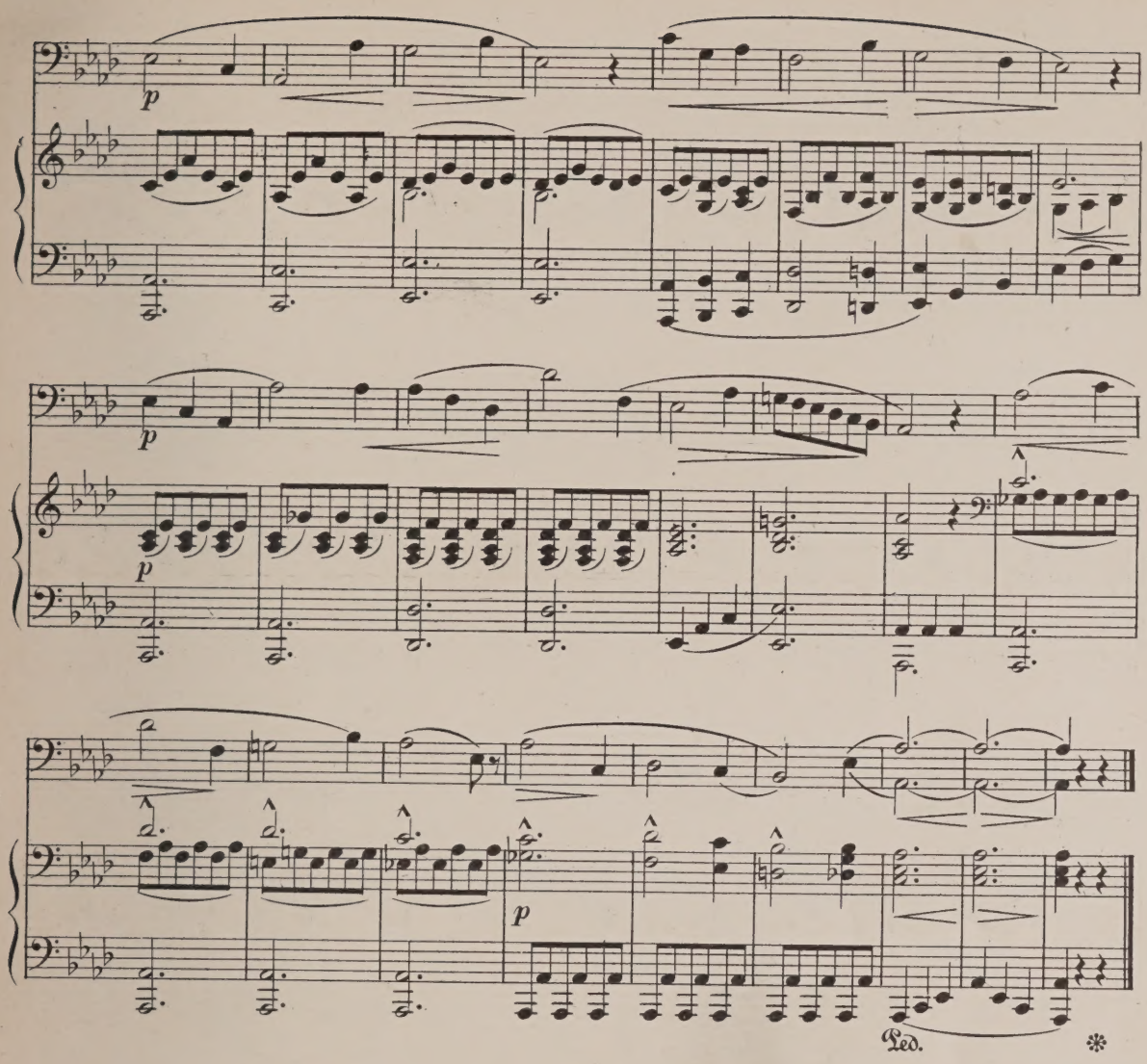
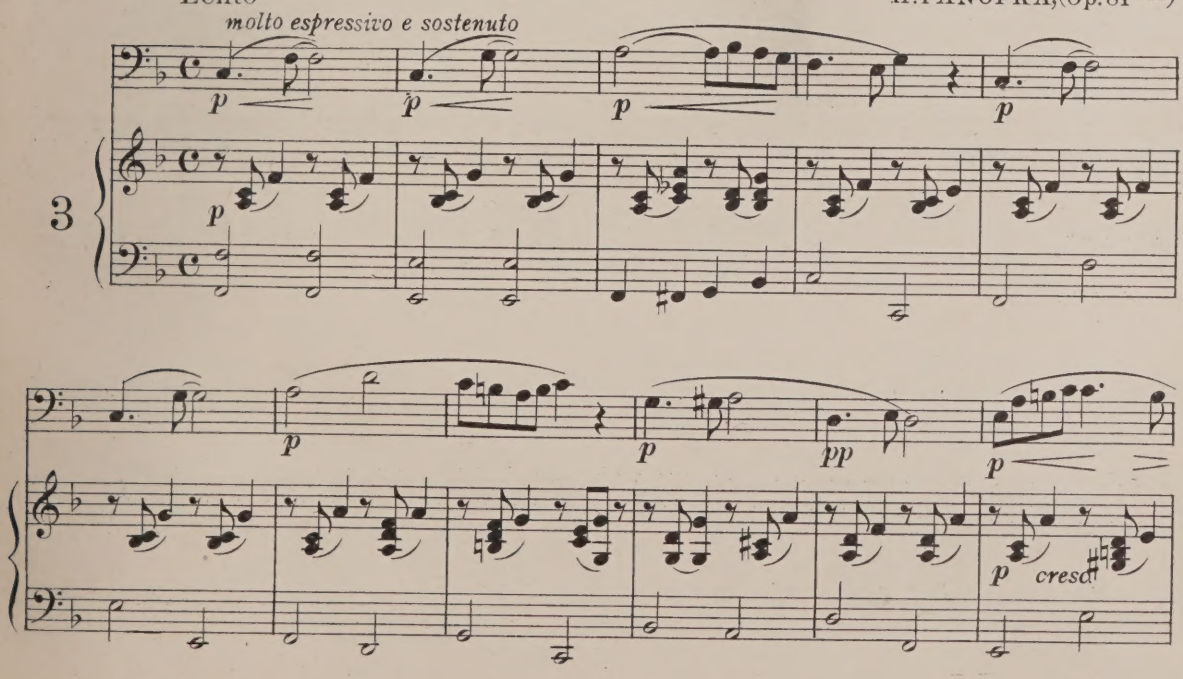
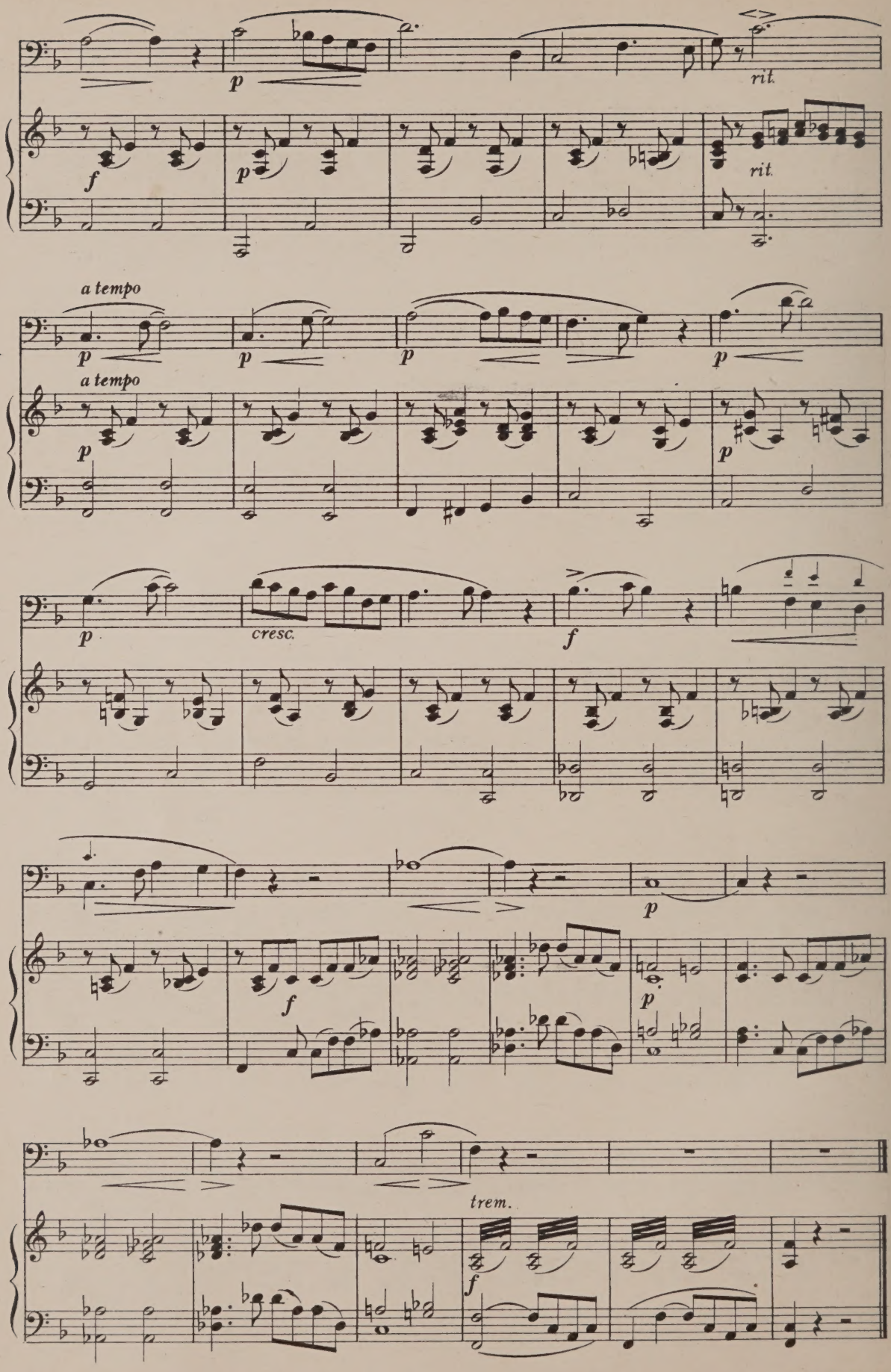


Lento

molto espressivo e sostenuto

H.PANOFKA,(Op.81 bis)





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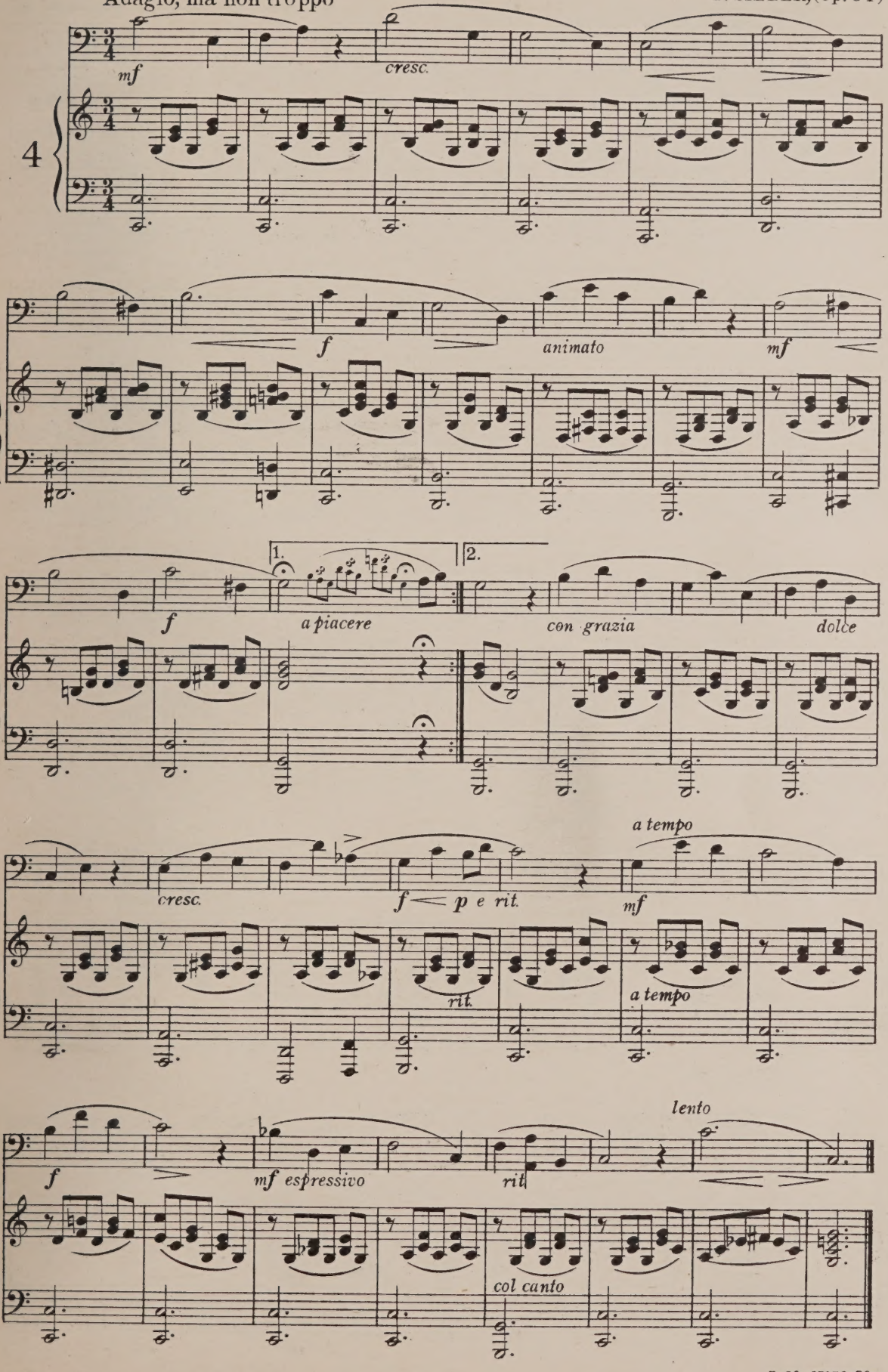
Adagio, ma non troppo

F. SIEBER, (Op. 34)



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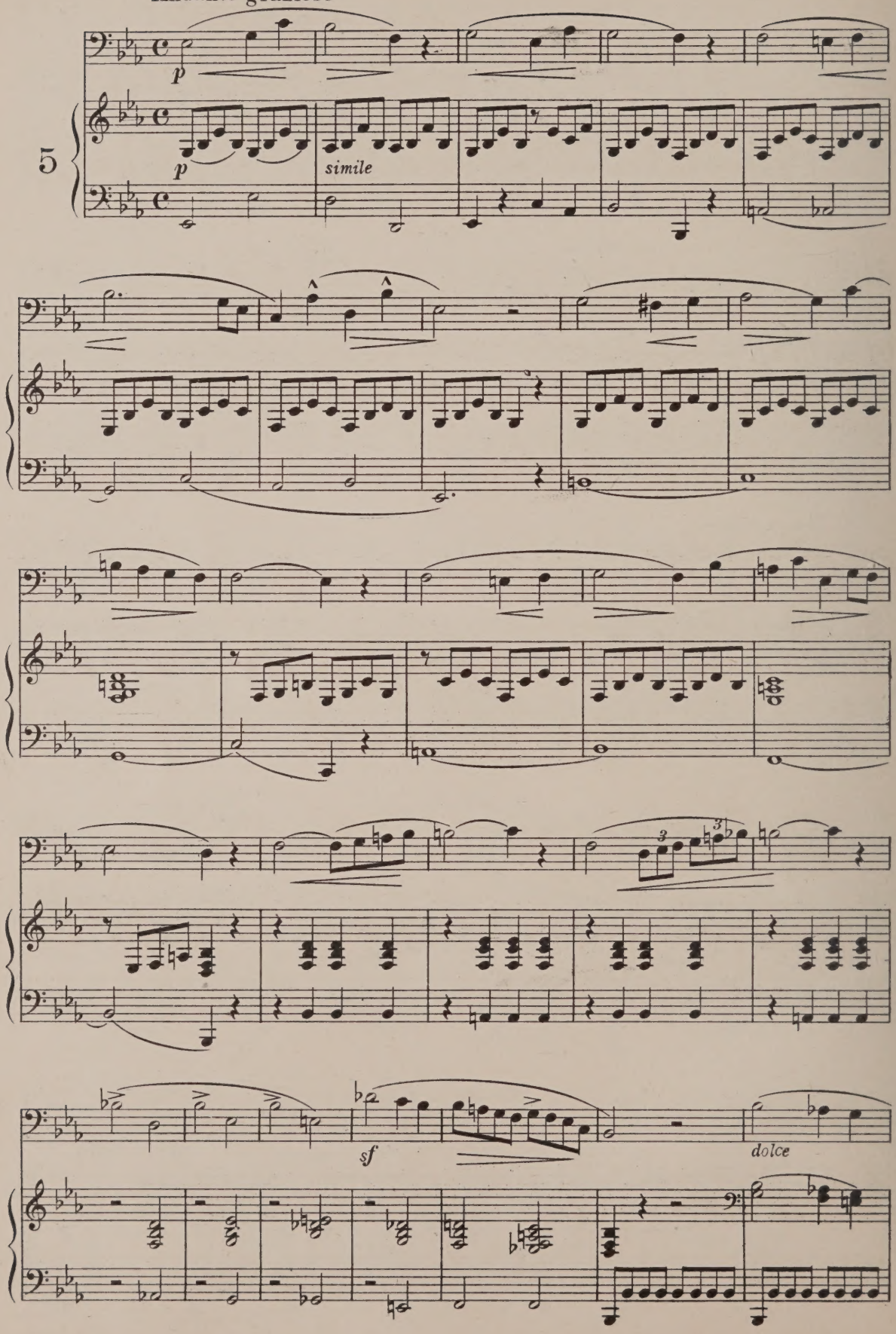
L. LABLACHE



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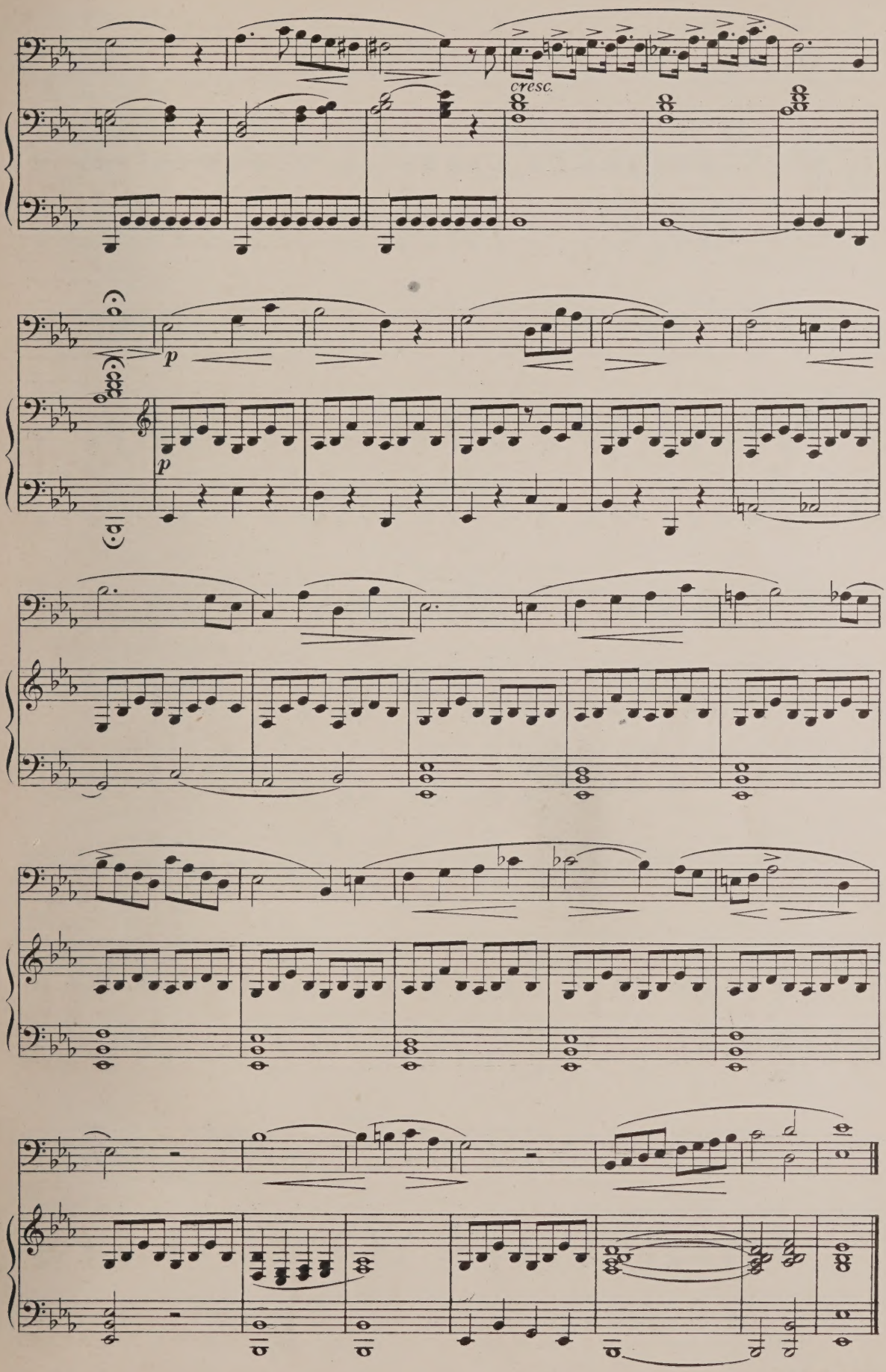
cresc.
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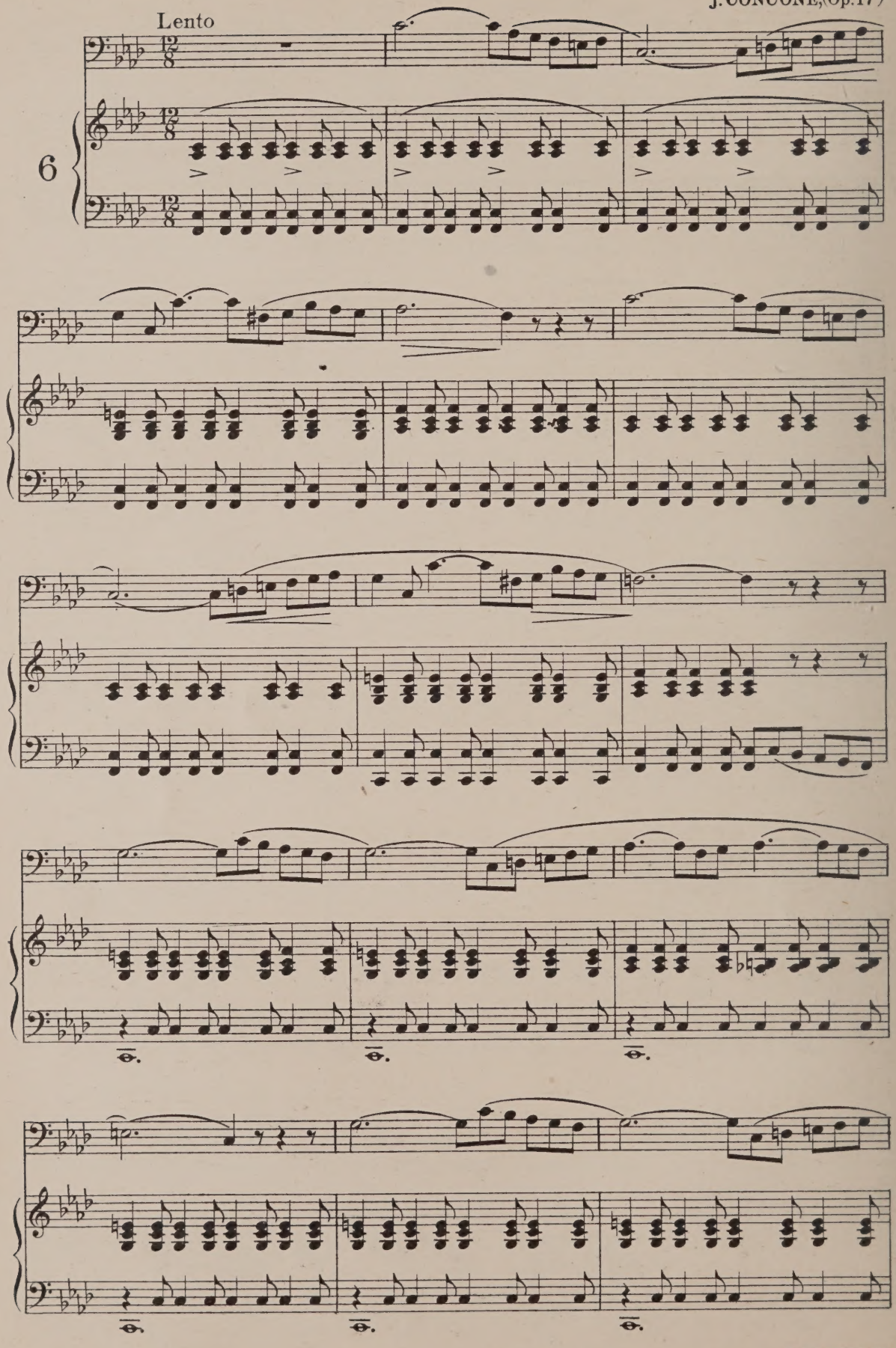
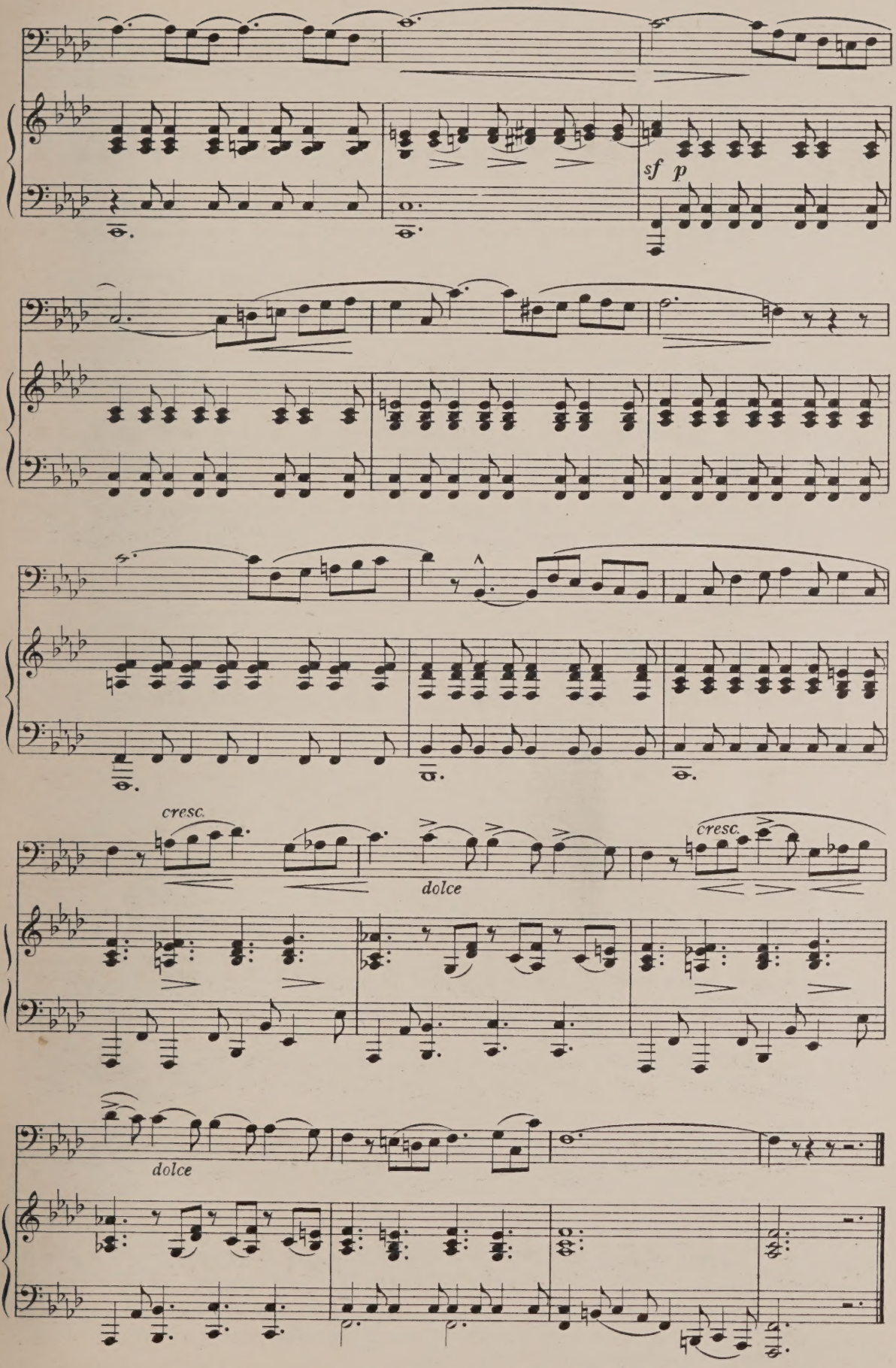
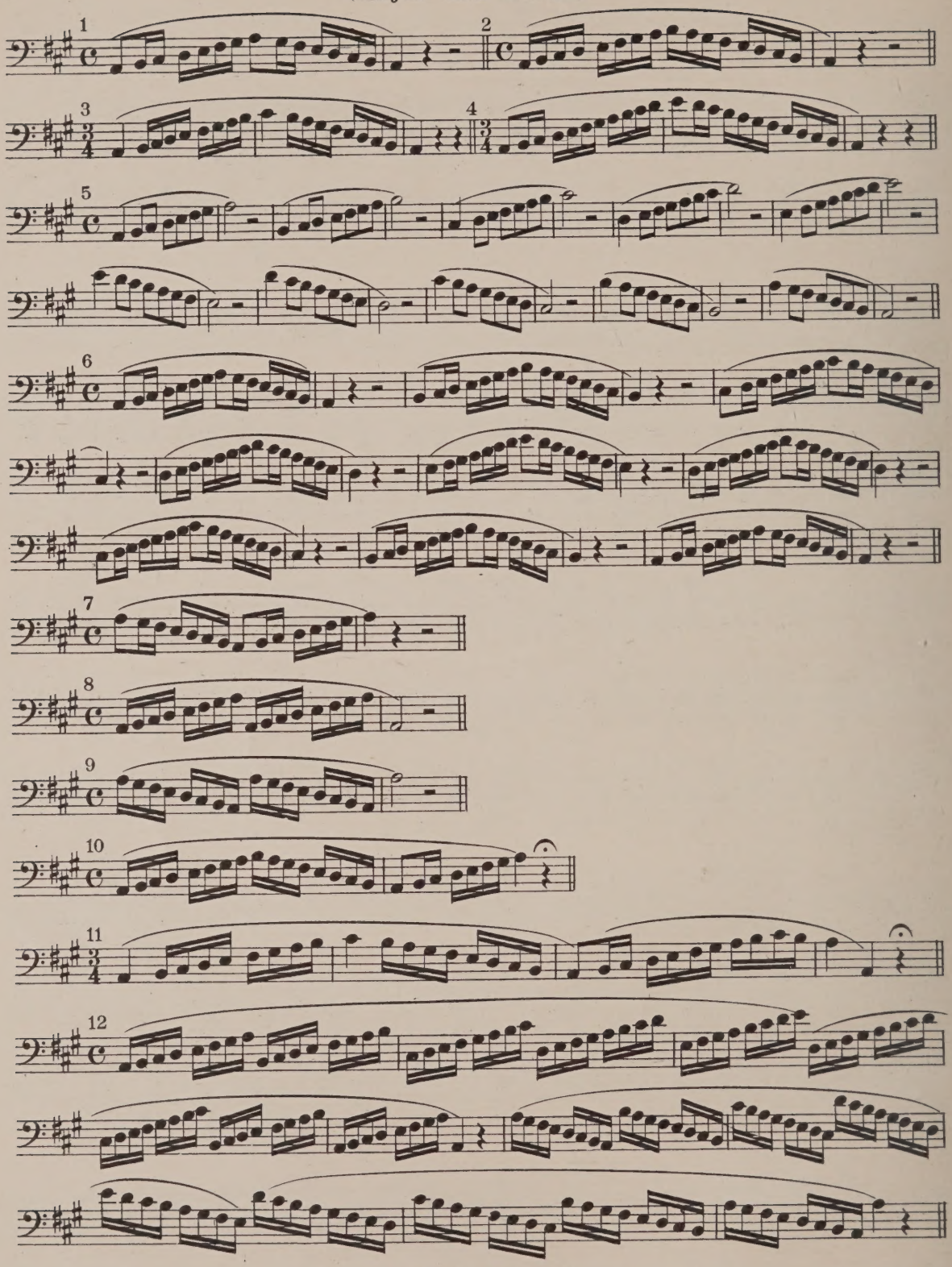
p


Lento
6

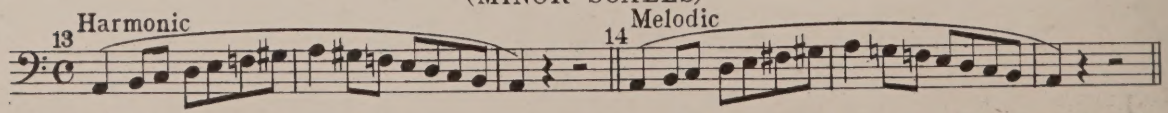

sf p
cresc.
dolce
cresc.
dolce

SCALES*

(MAJOR AND MINOR)



(MINOR SCALES)



All these forms of scales are given as examples, and for practise they should be transposed in some cases by Semitones, adapting them within the compass of the voice. More combinations are made out of the scale, but these will suffice to give a general idea of this kind of difficulty.

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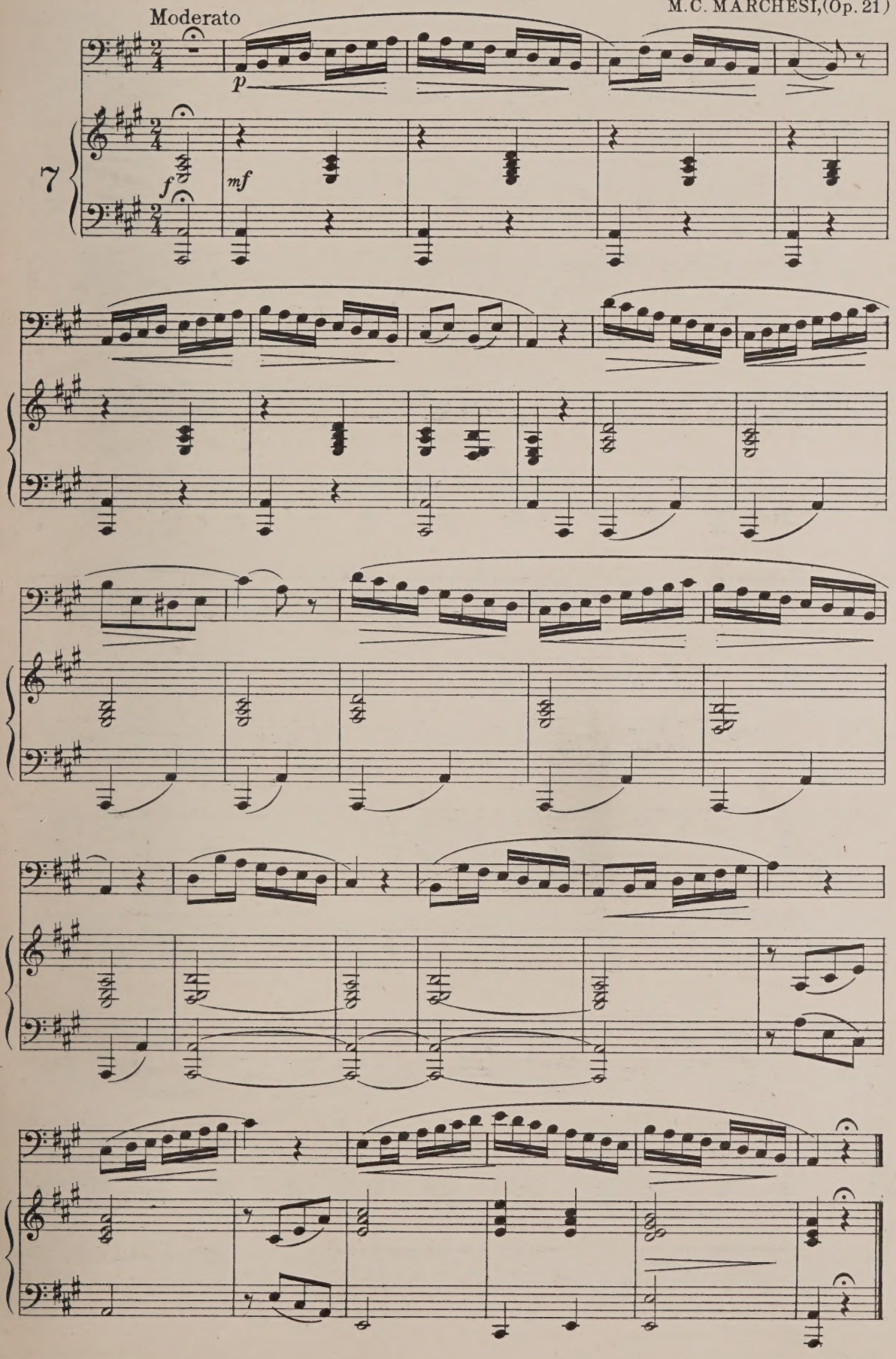
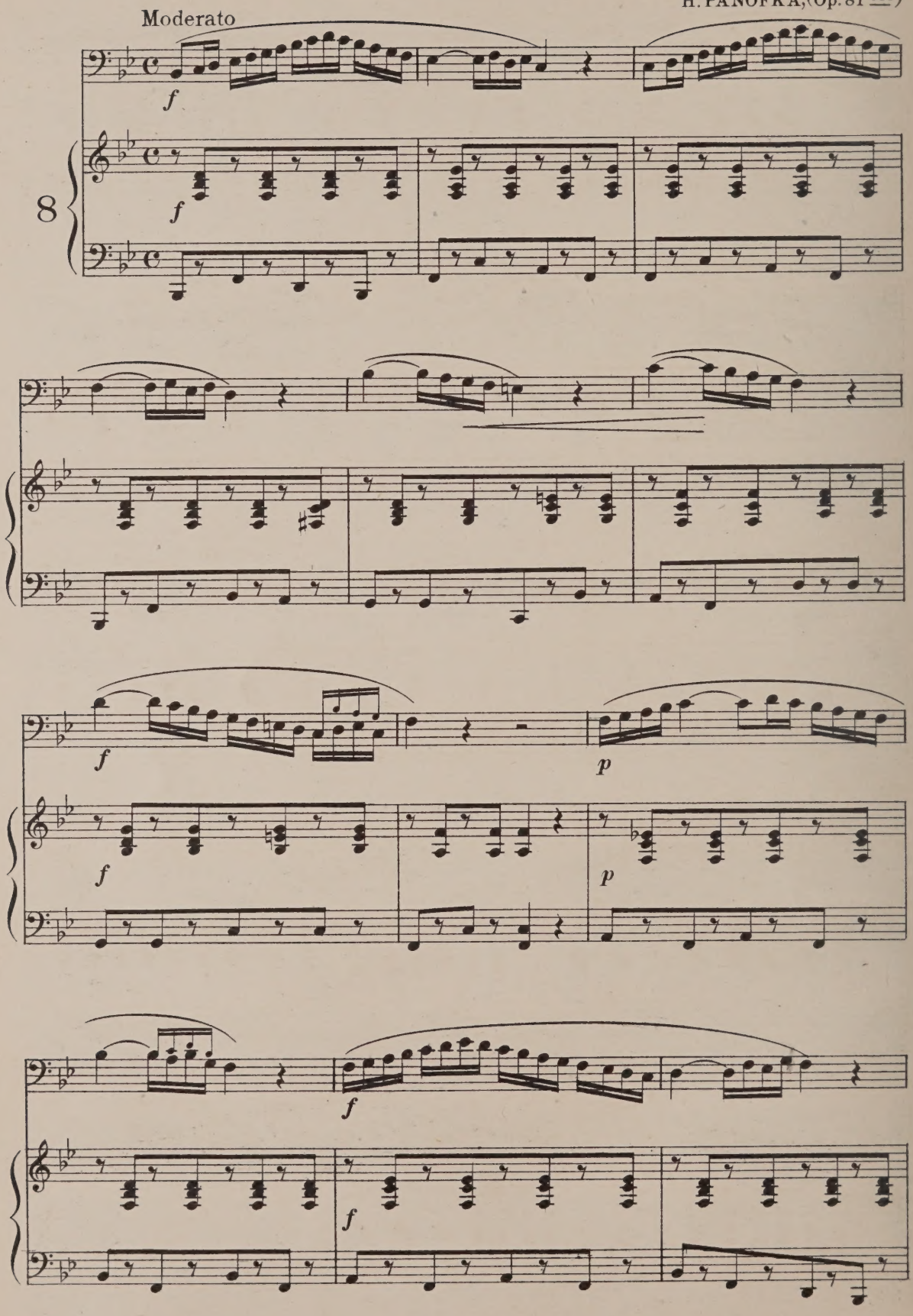

Moderato
p
7
f
mf

H. PANOFKA, (Op. 81 bis)



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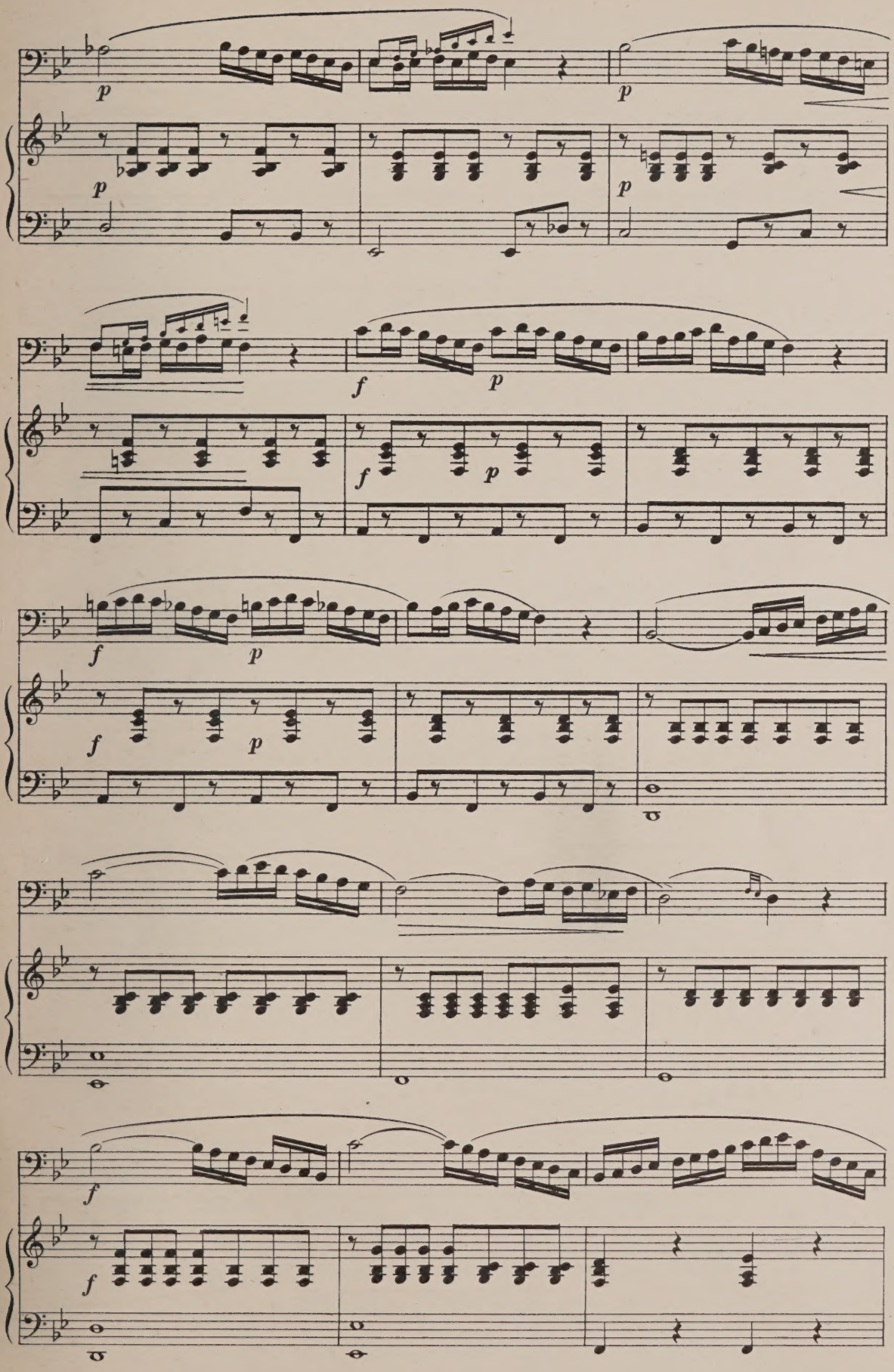
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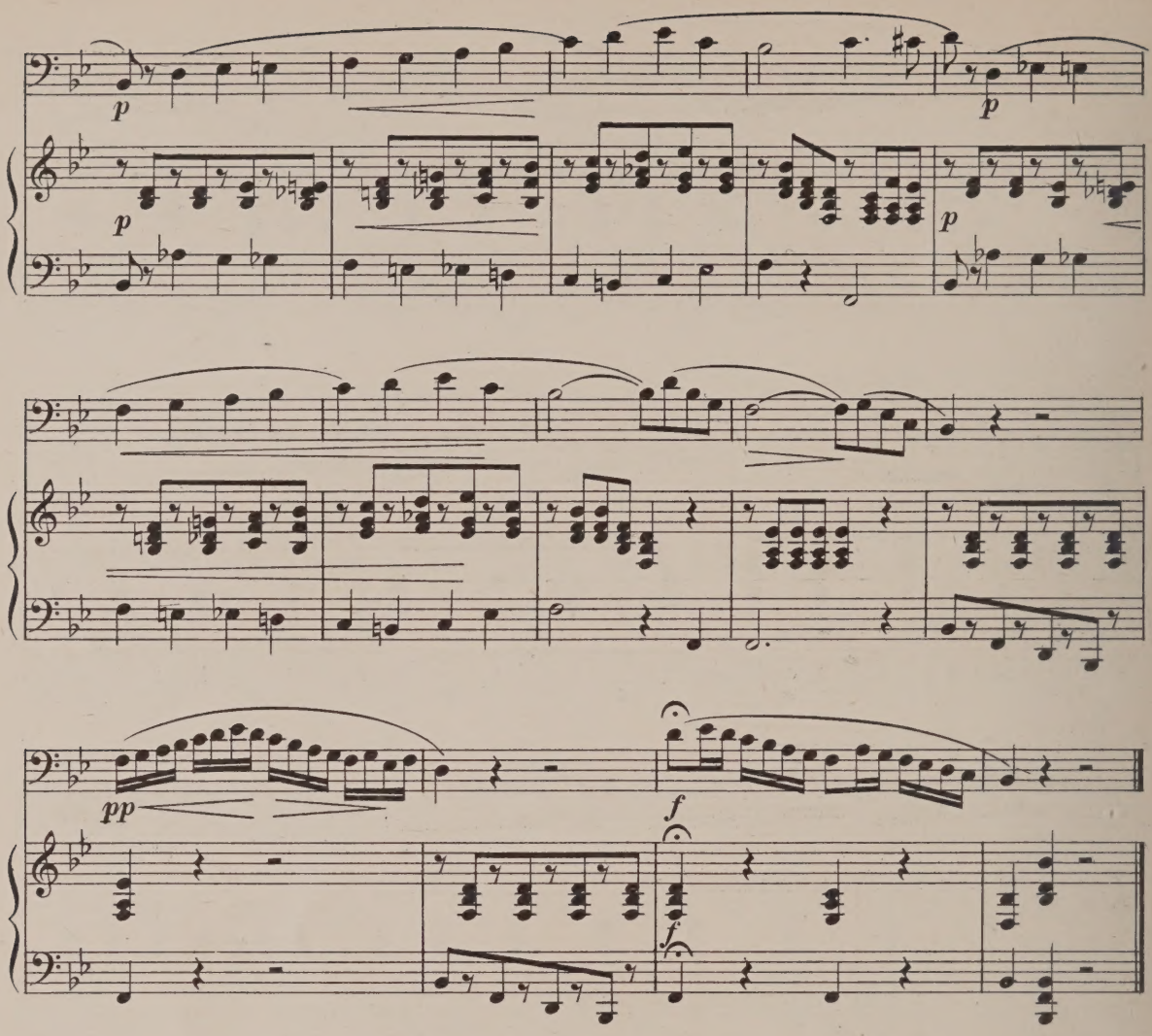

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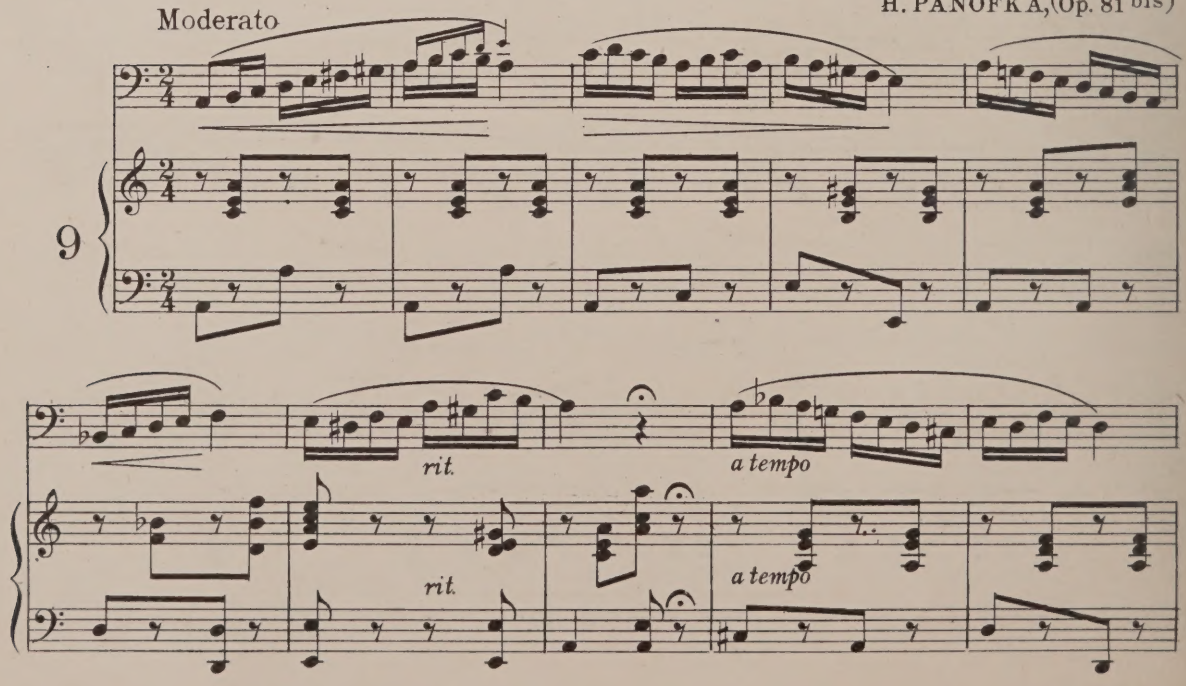

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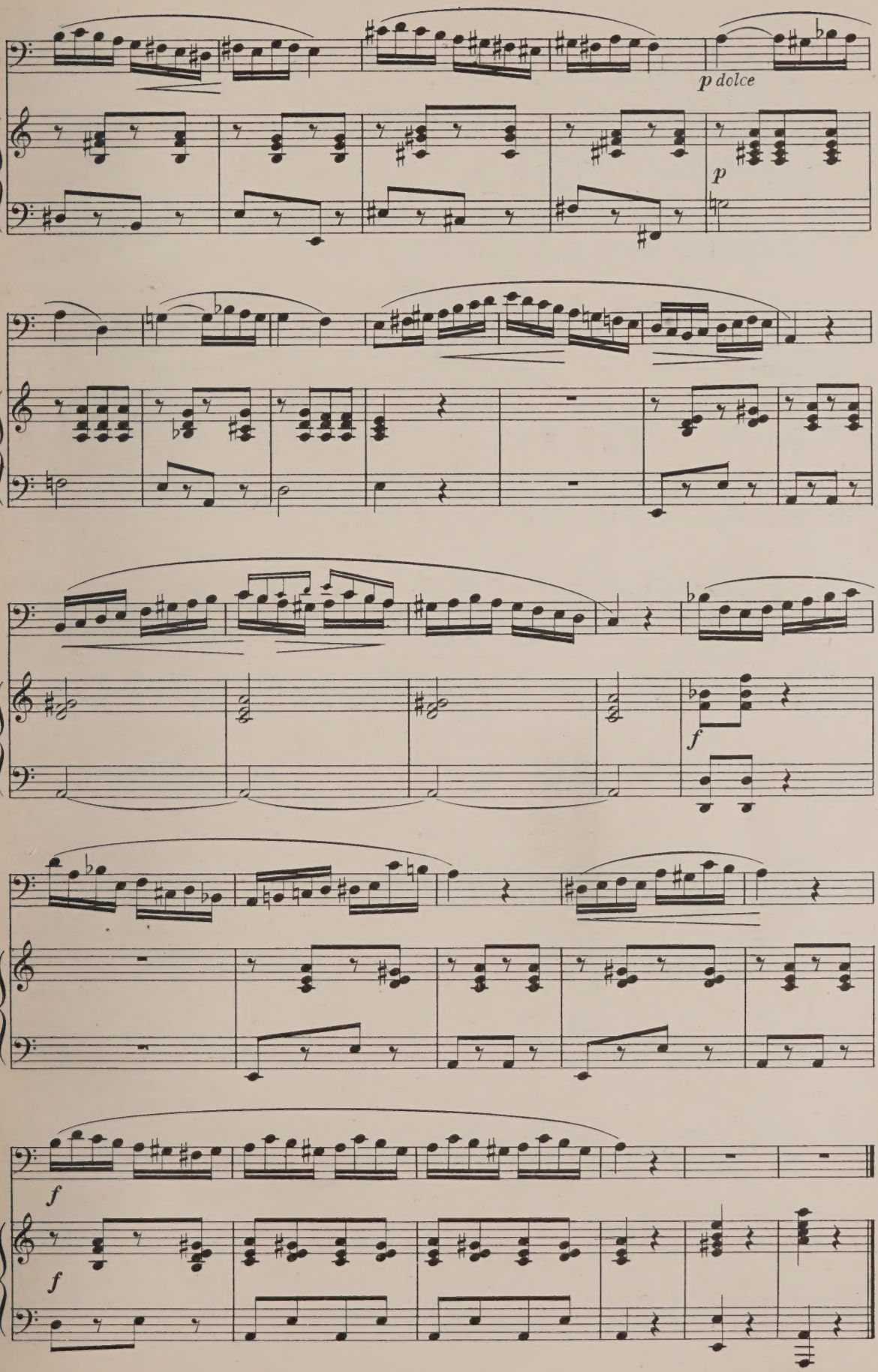
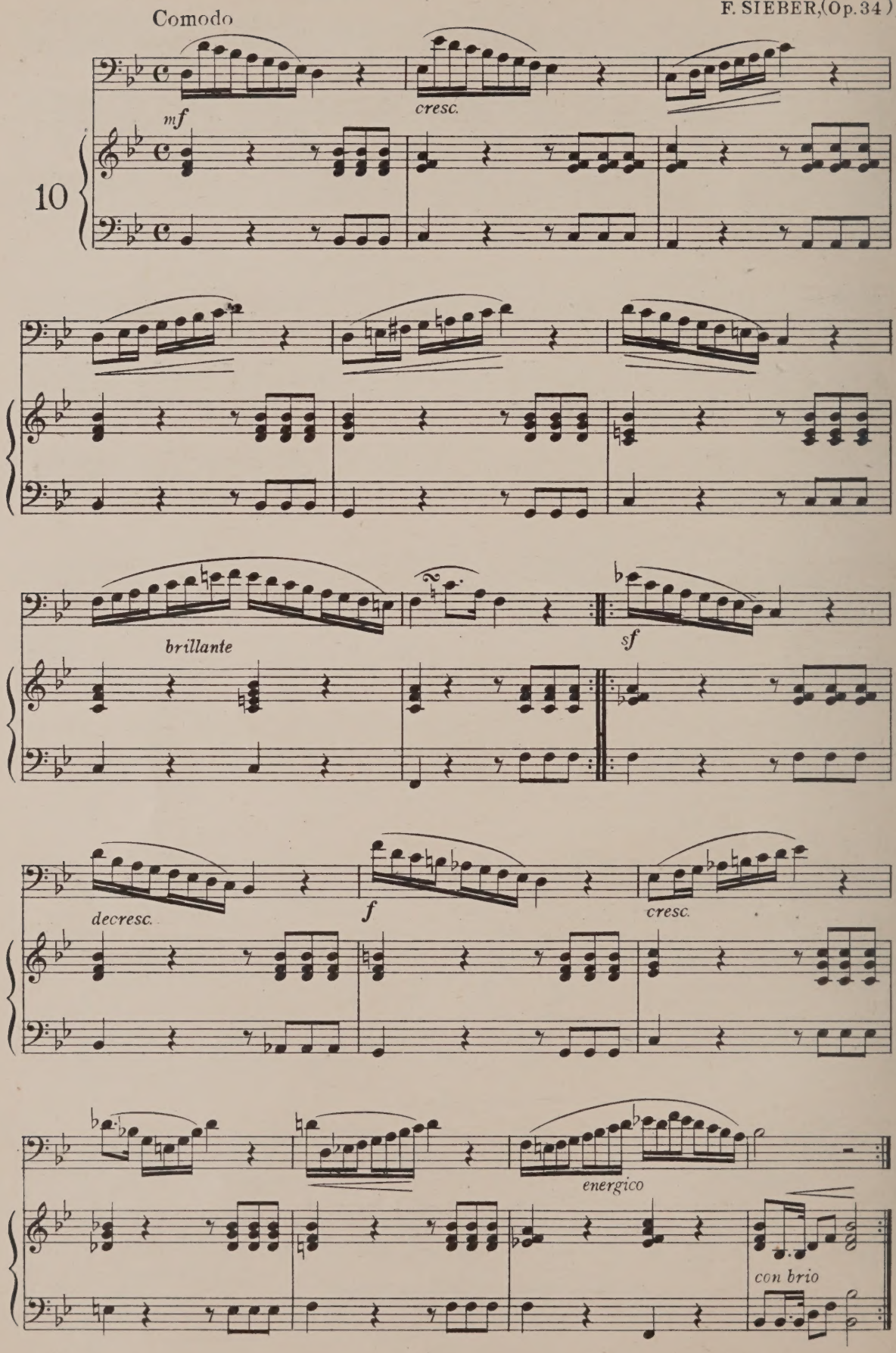
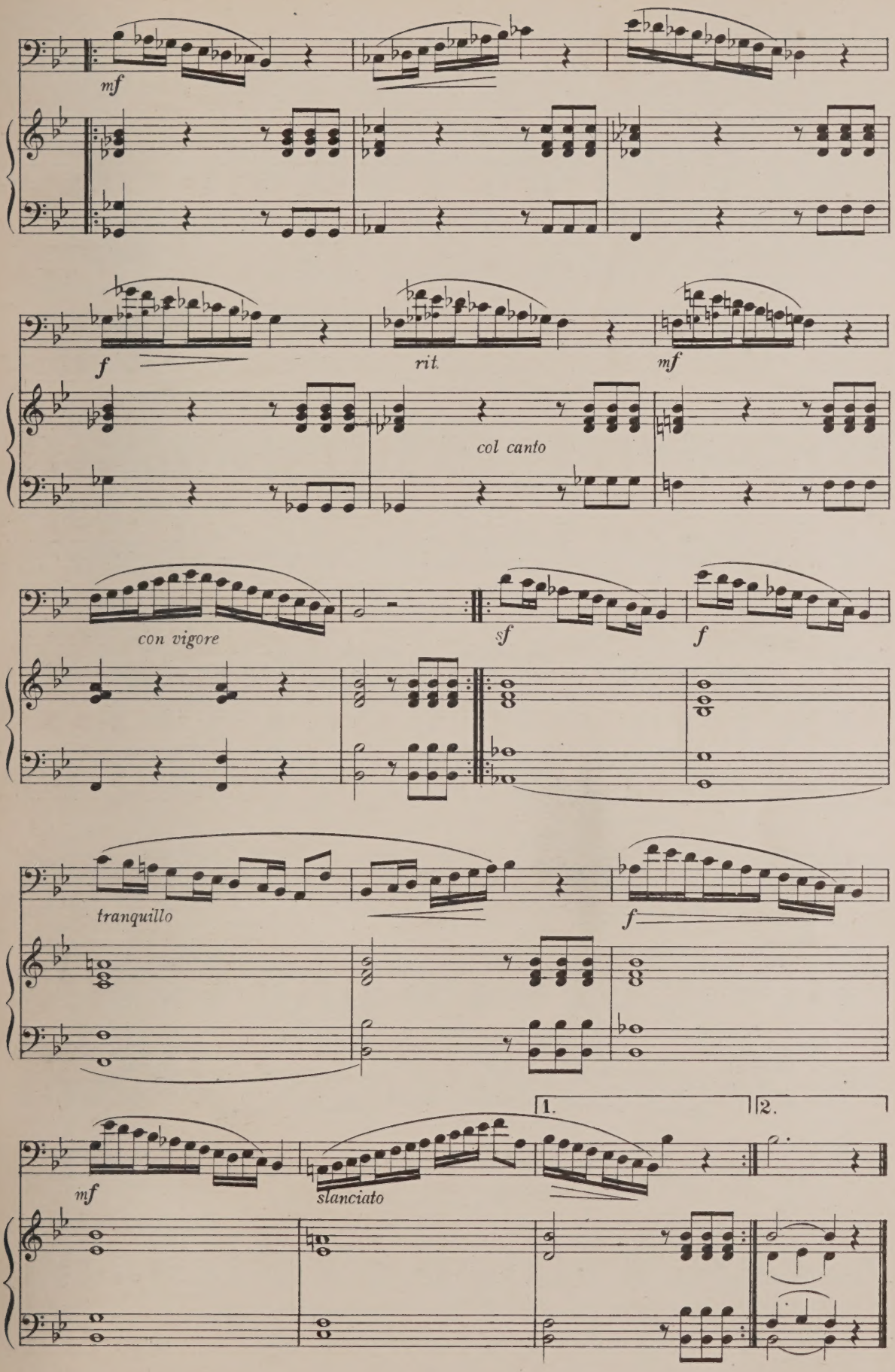
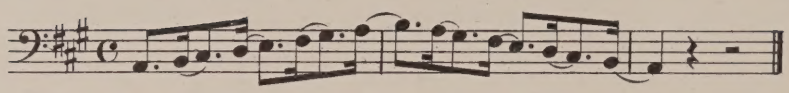

p dolce
p
f
f
f


Comodo
mf
cresc.
10
brillante
sf
decresc.
f
cresc.
energico
con brio


mf
f
rit.
mf
col canto
con vigore
sf
f
tranquillo
f
1.
2.
mf
slanciato

"DOTTED NOTES" *(NOTE PUNTATE)*

Example



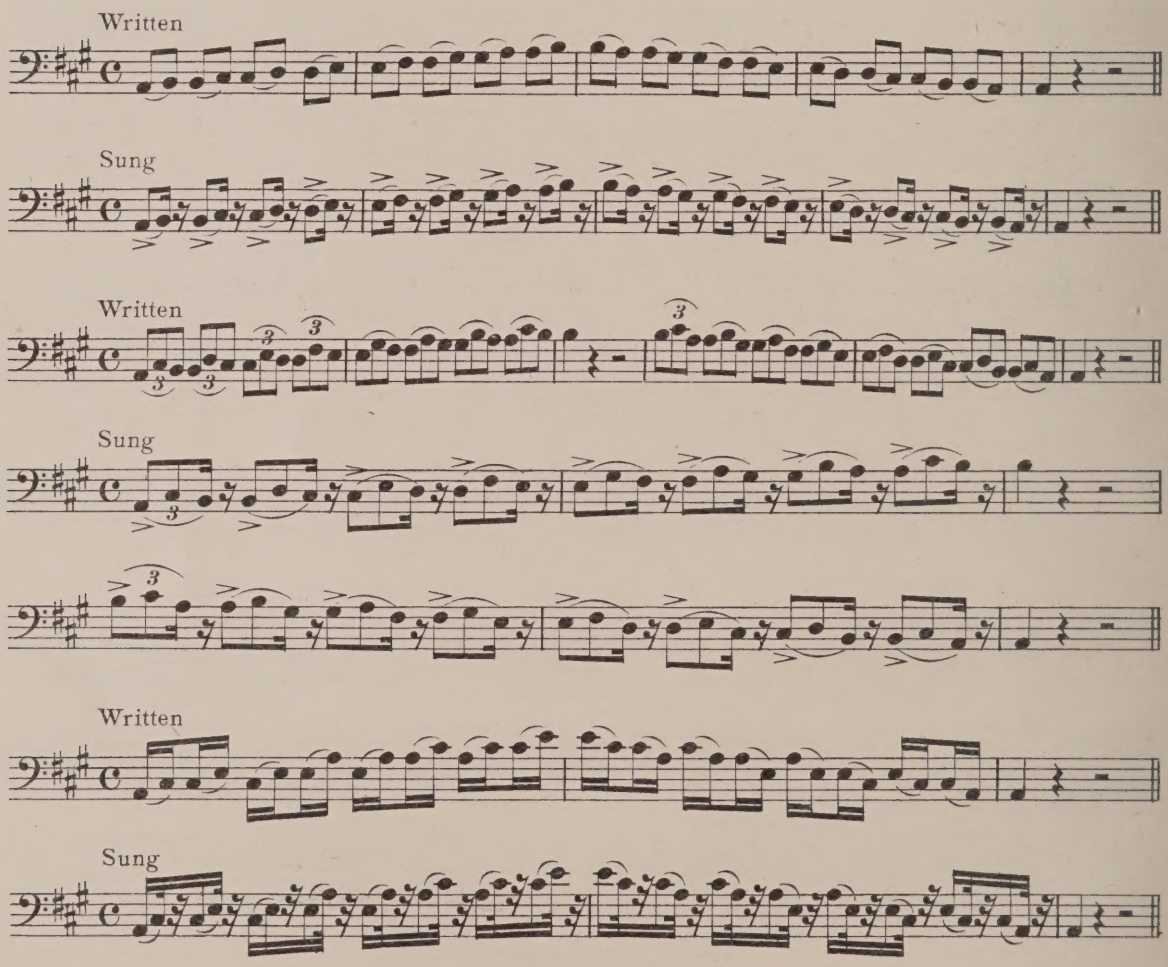
Almost all of the Scales given in the preceding examples, may be practised in this way.

"REPEATED NOTES" *(NOTE RIPETUTE)*

(M. C. MARCHESI)

To sound the "repeated notes" distinctly, they should be slightly aspirated *(ha, ha)*. This is, however, to be carefully avoided in singing legato.

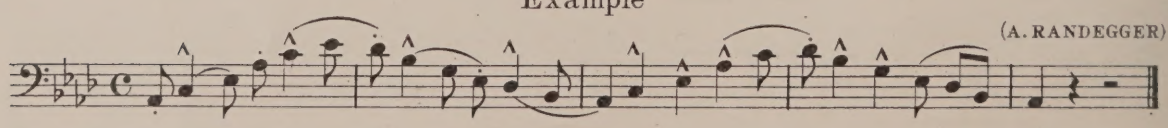
Examples



"SYNCOPATED NOTES" *(SINCOPE)*

Example

(A. RANDEGGER)



Particular attention must be paid to the accented or "syncopated" notes.

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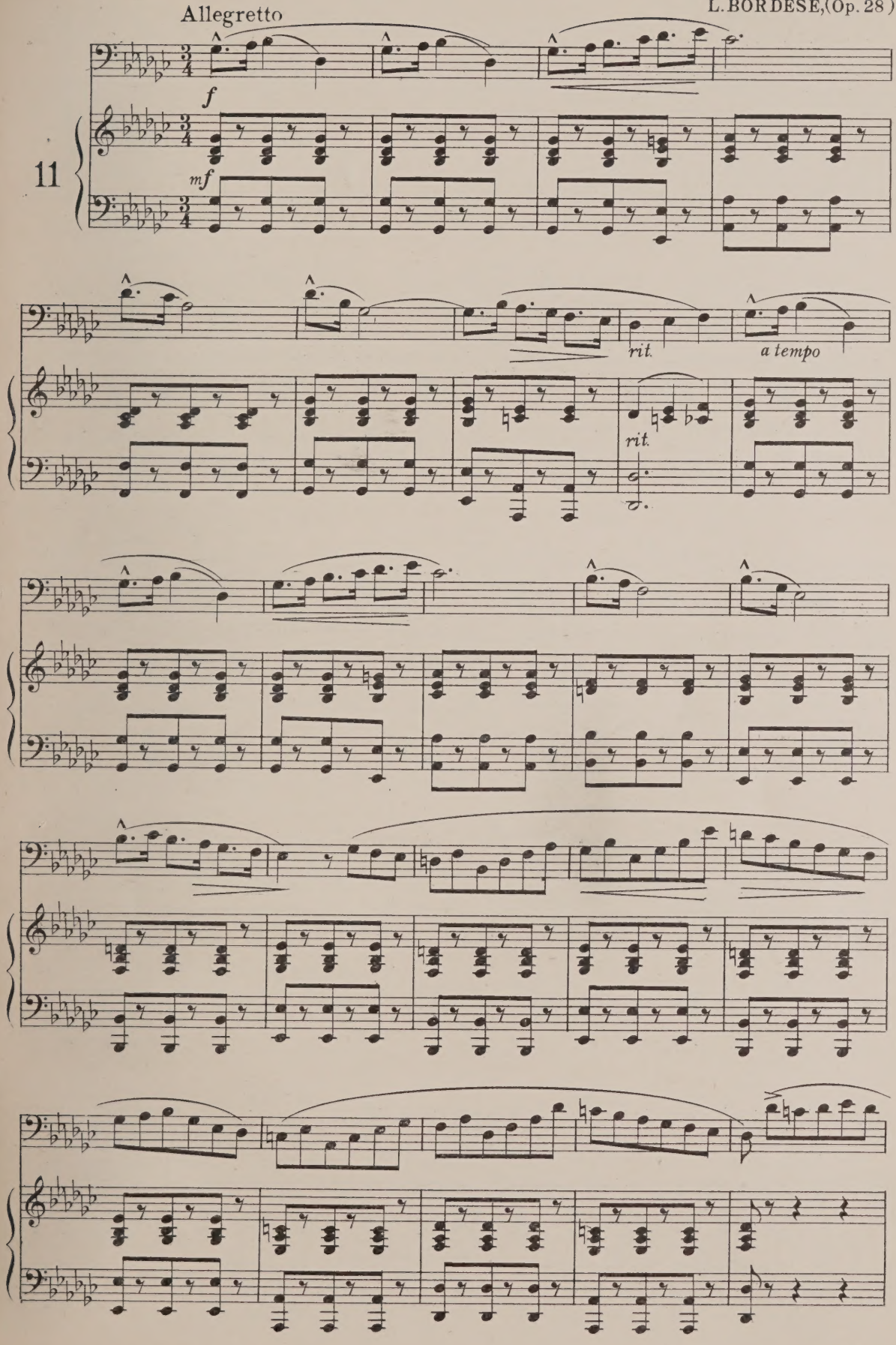
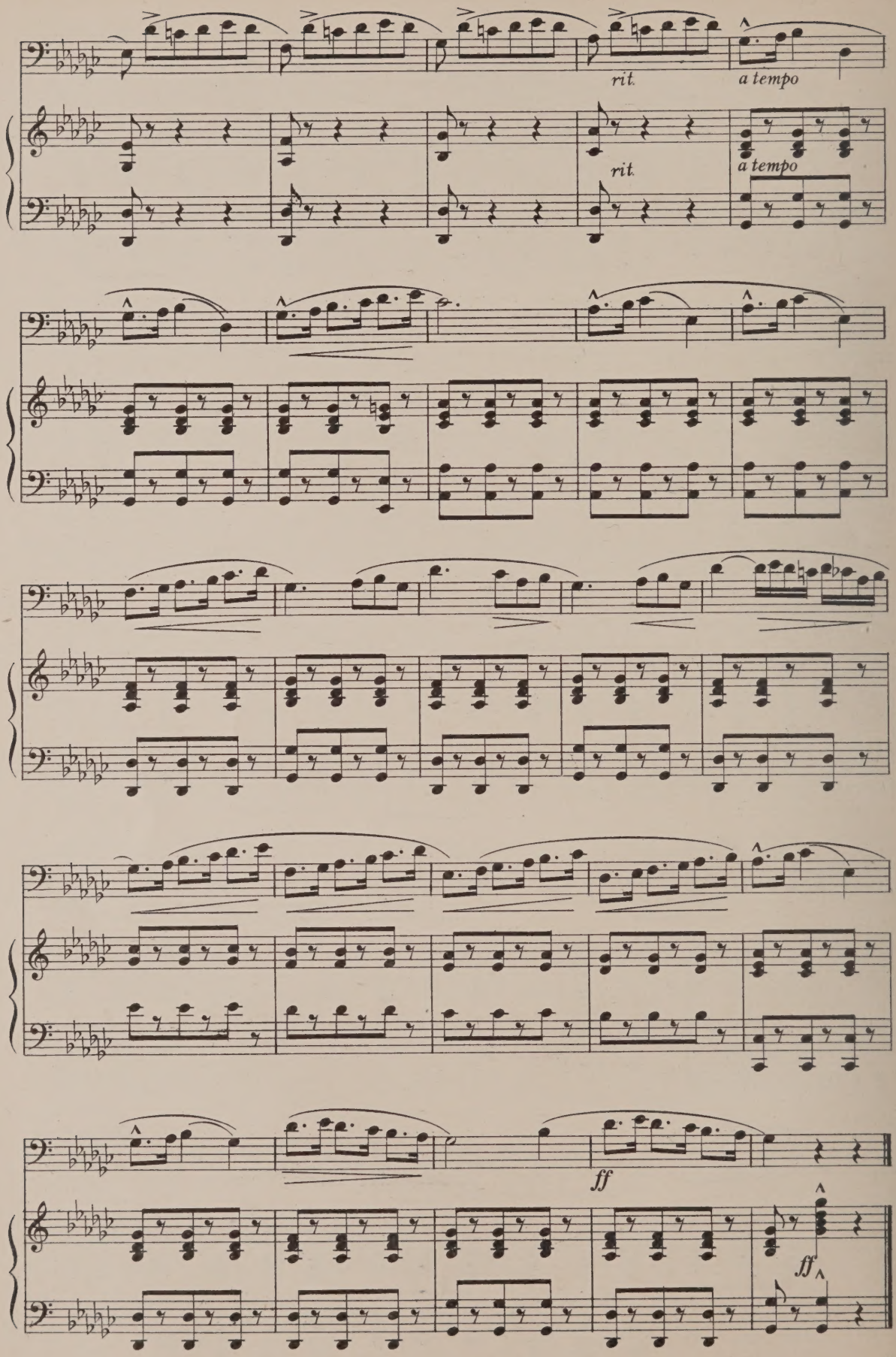
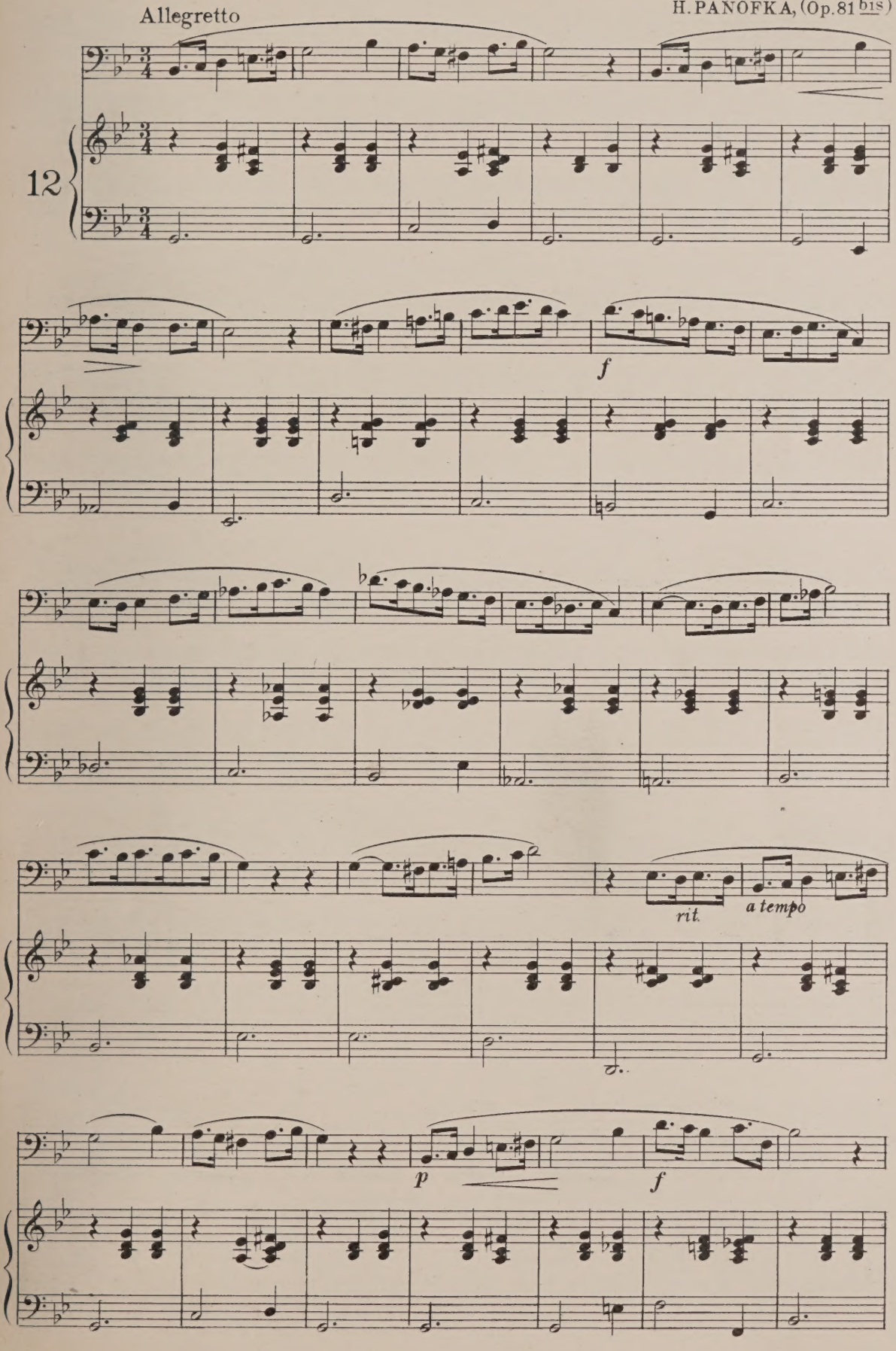
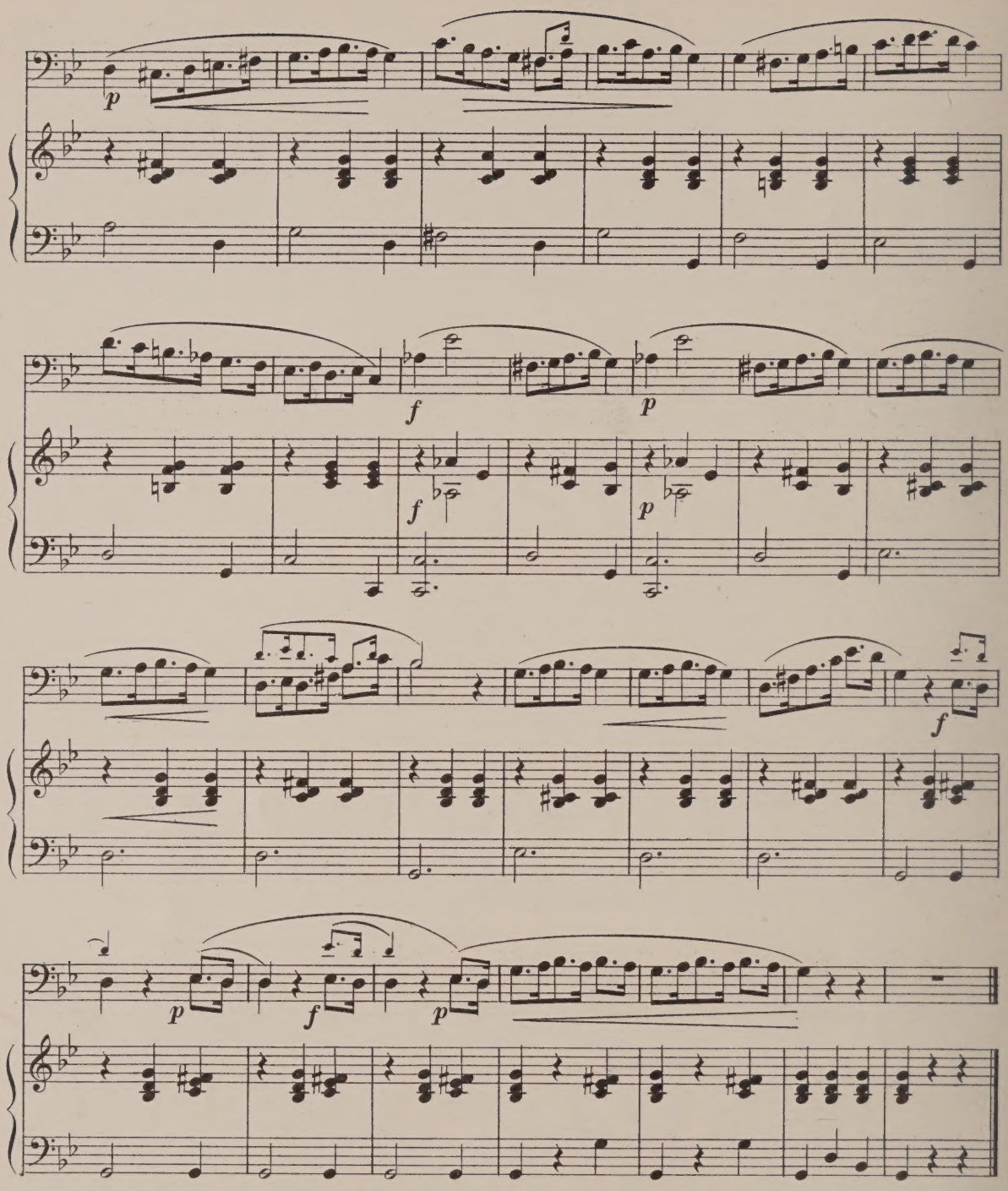

Allegretto
f
mf
11
rit.
a tempo
rit.

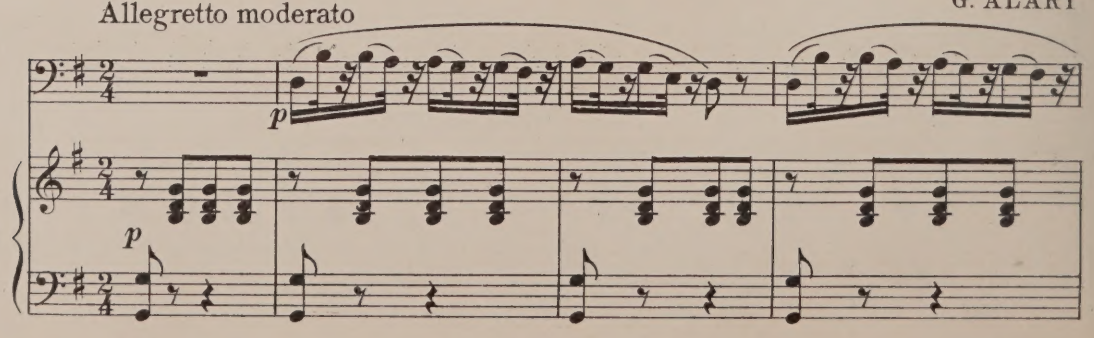

rit.
a tempo
rit.
a tempo
ff
ff

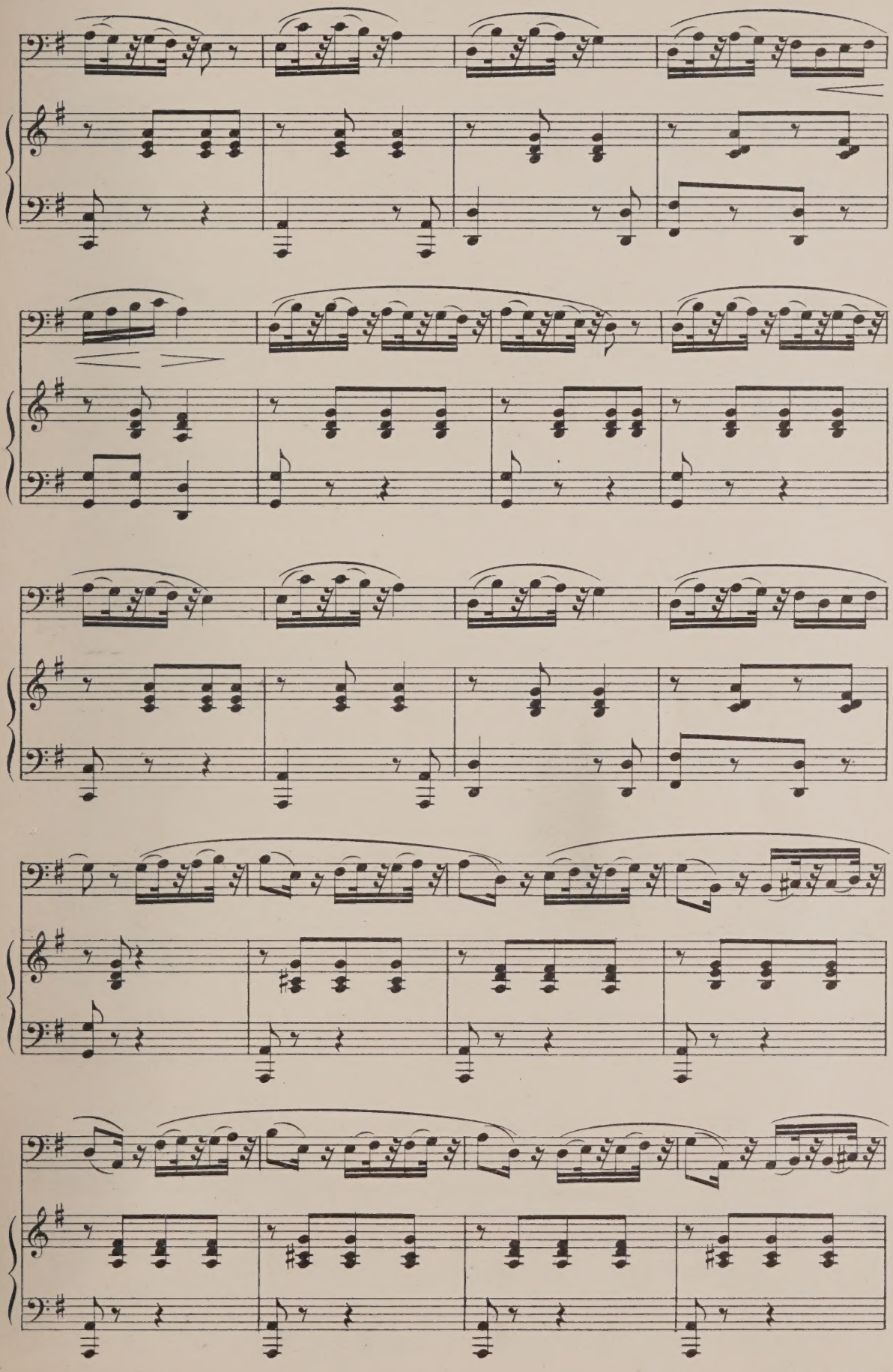

Allegretto
12
f
rit.
a tempo
p
f

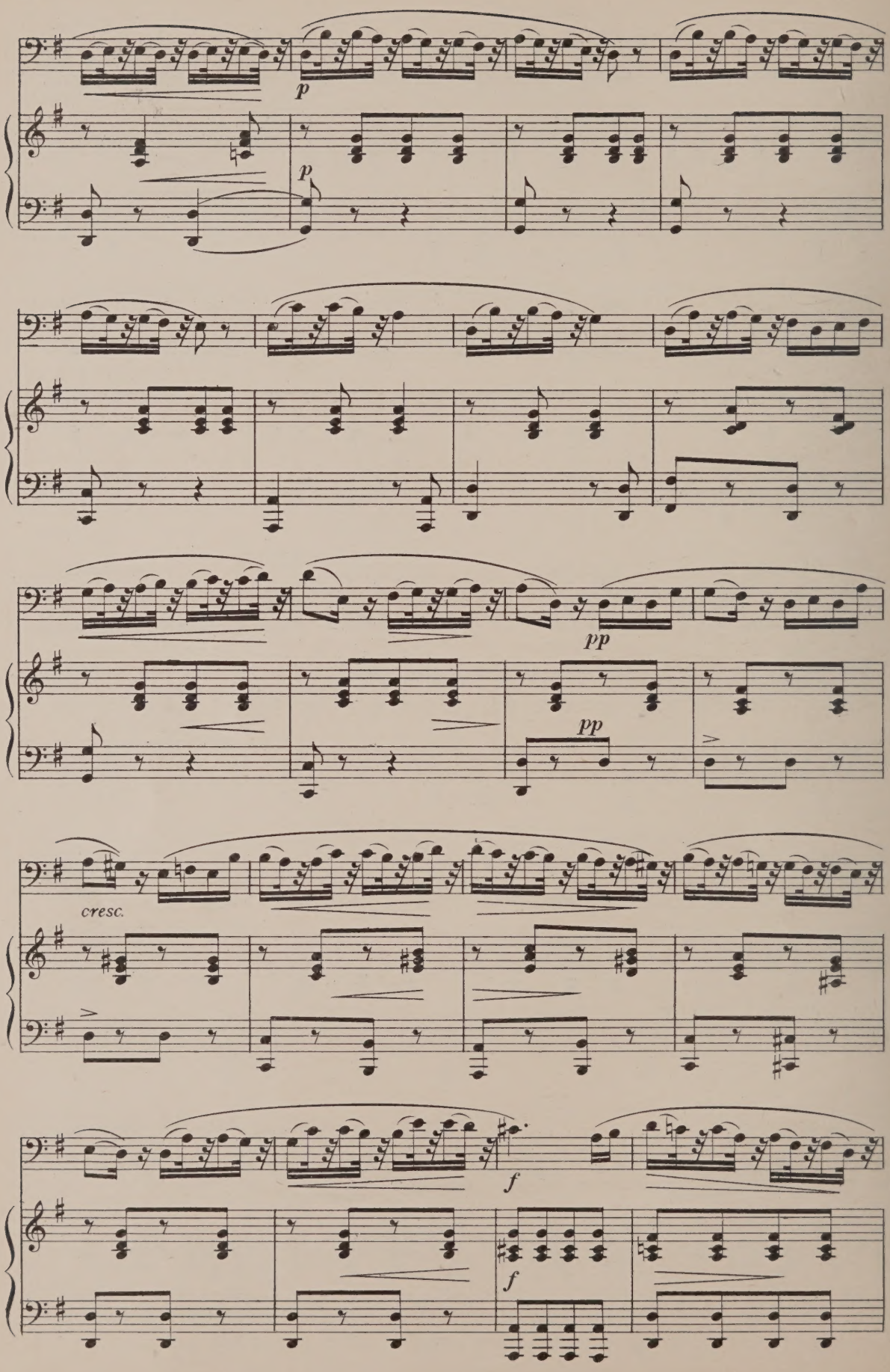


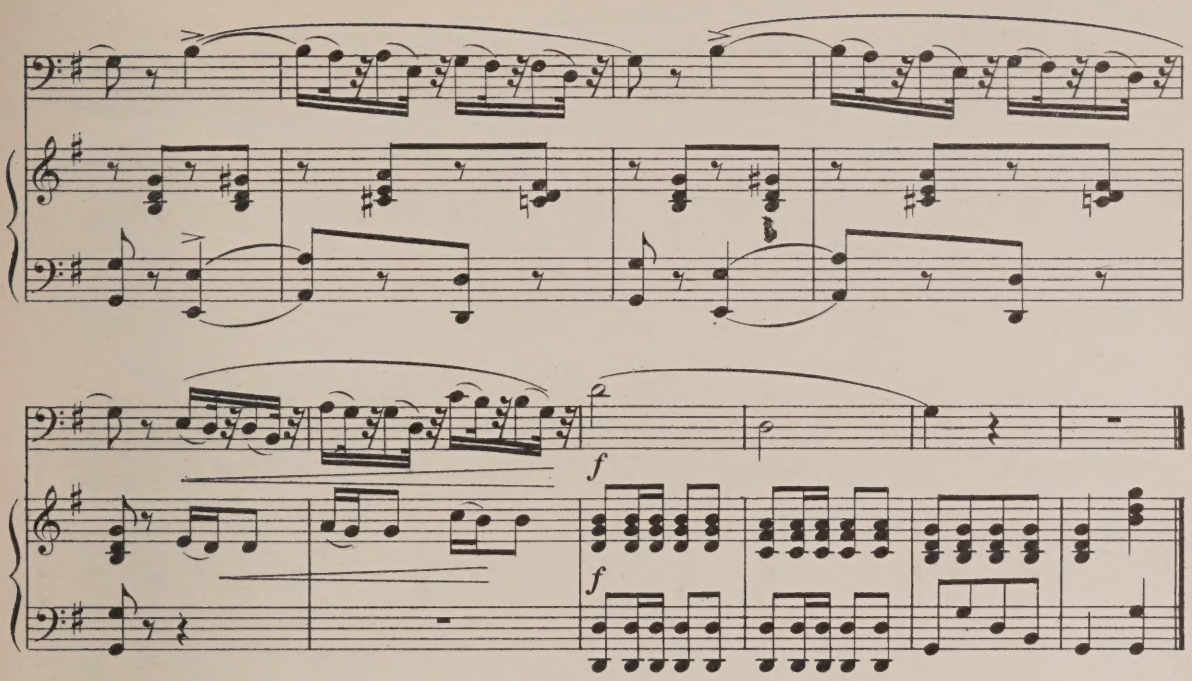
Allegretto moderato

G. ALARY



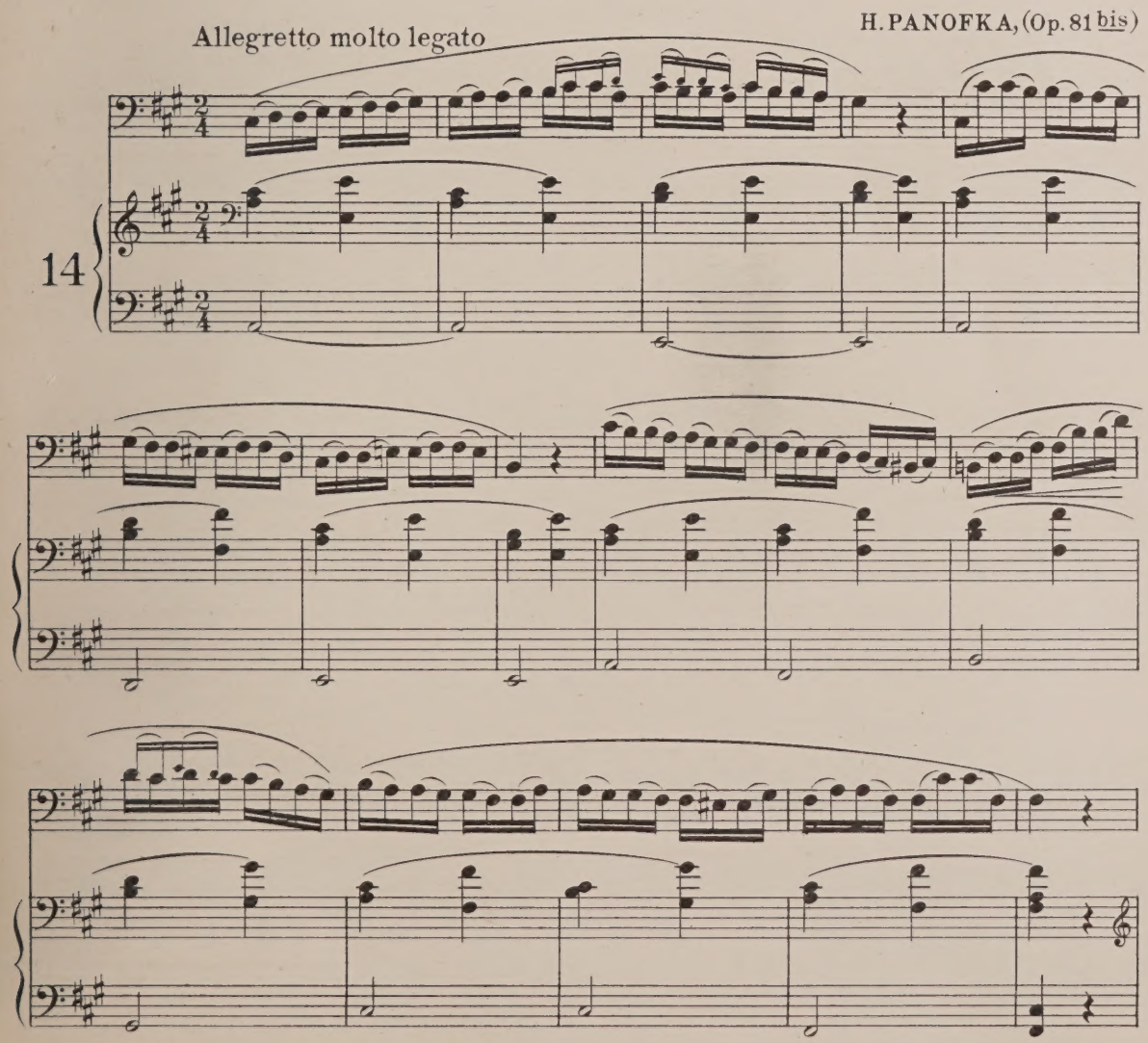


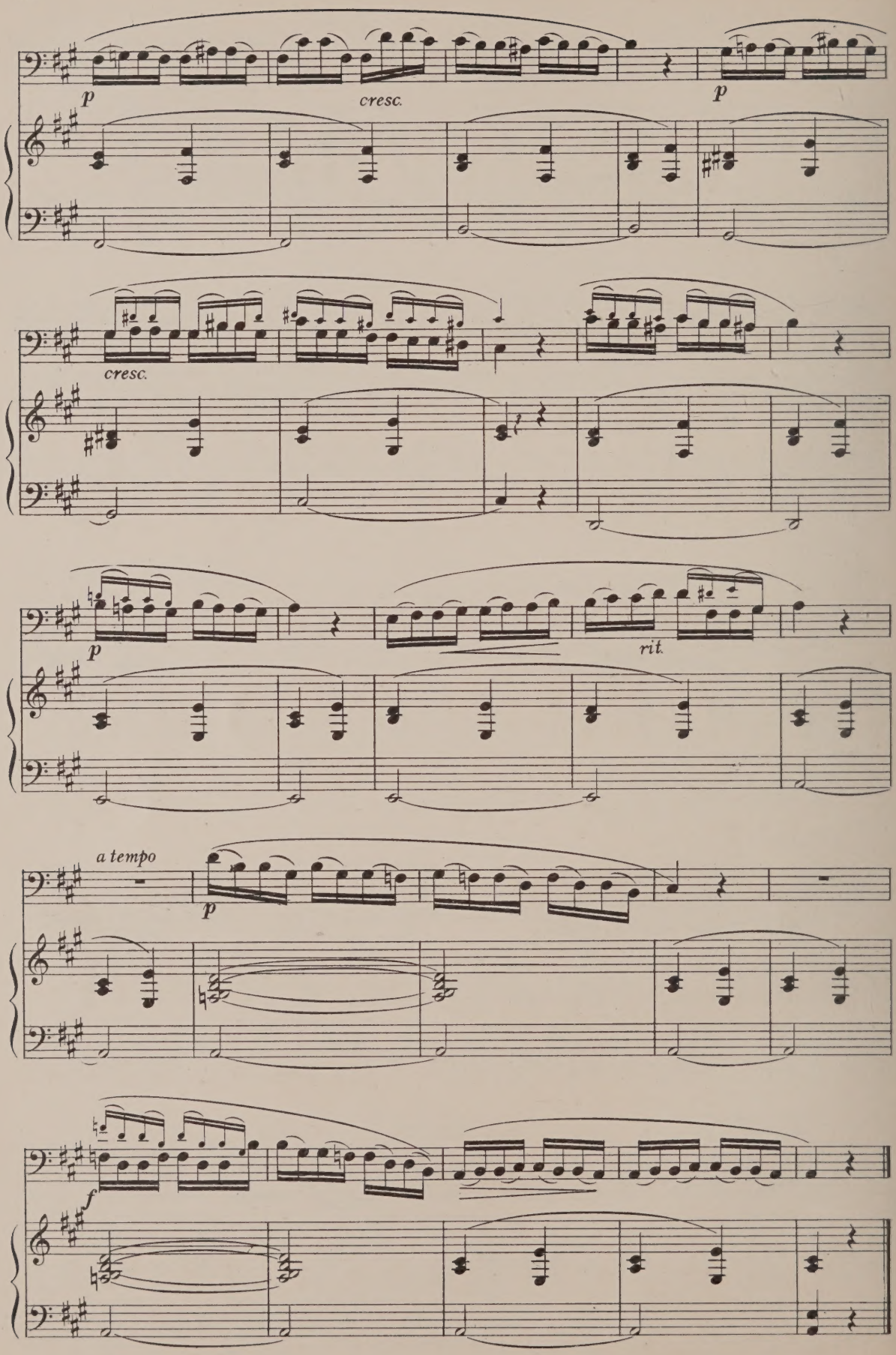

p
p
pp
pp
cresc.
f
f



Allegretto molto legato

H. PANOFKA, (Op. 81 bis)





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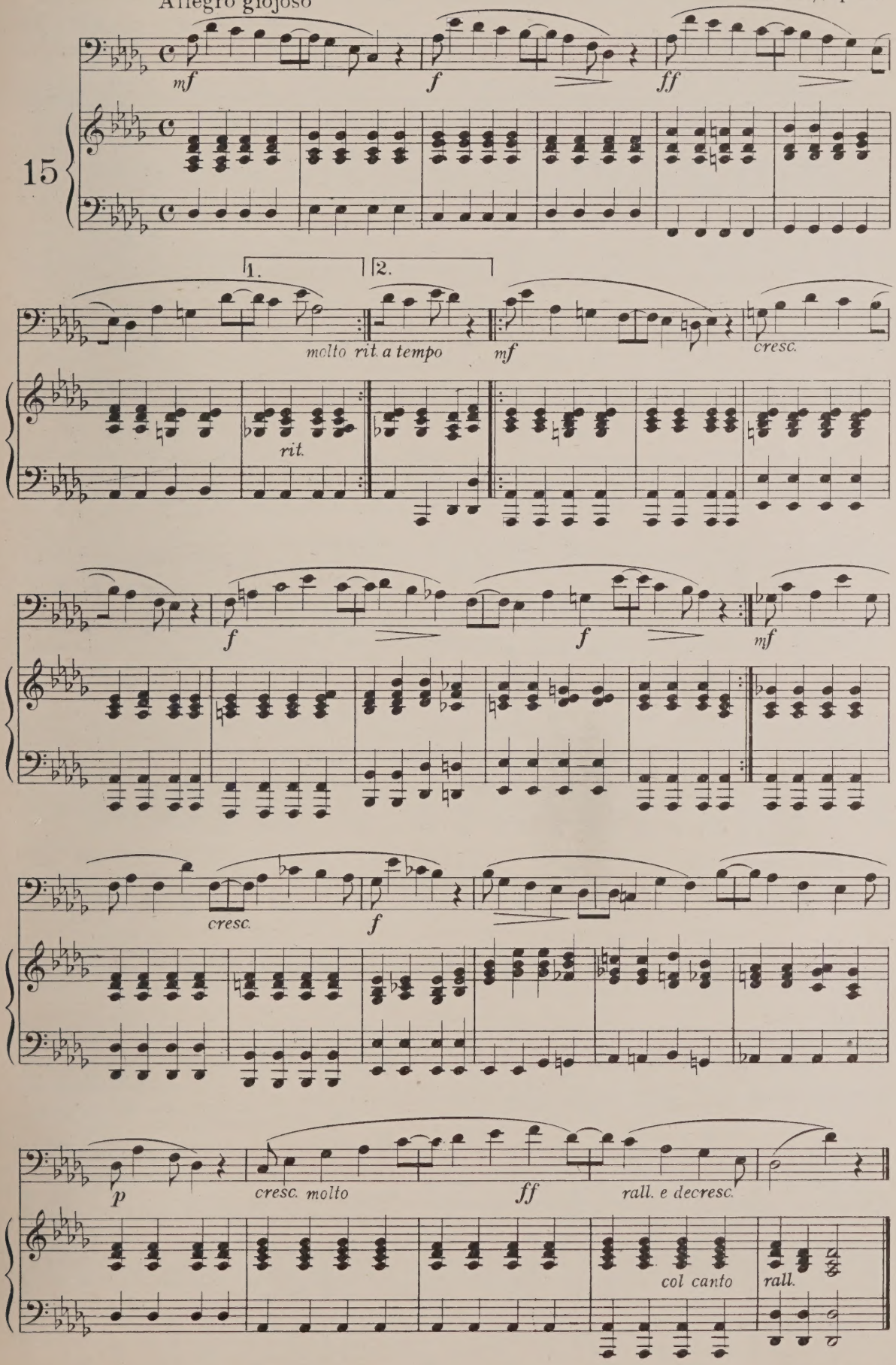
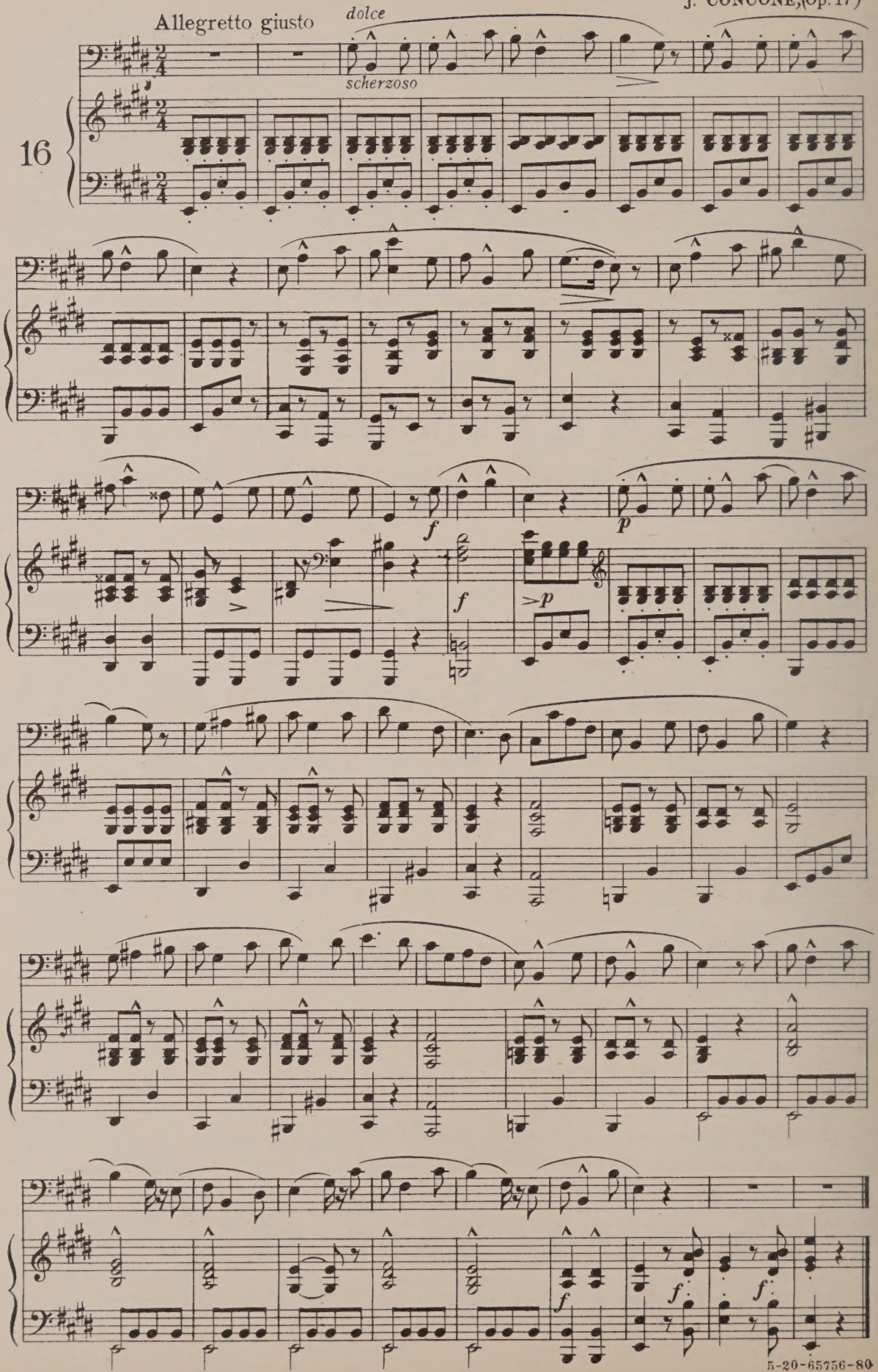
Allegro giojoso

F. SIEBER, (Op. 34)

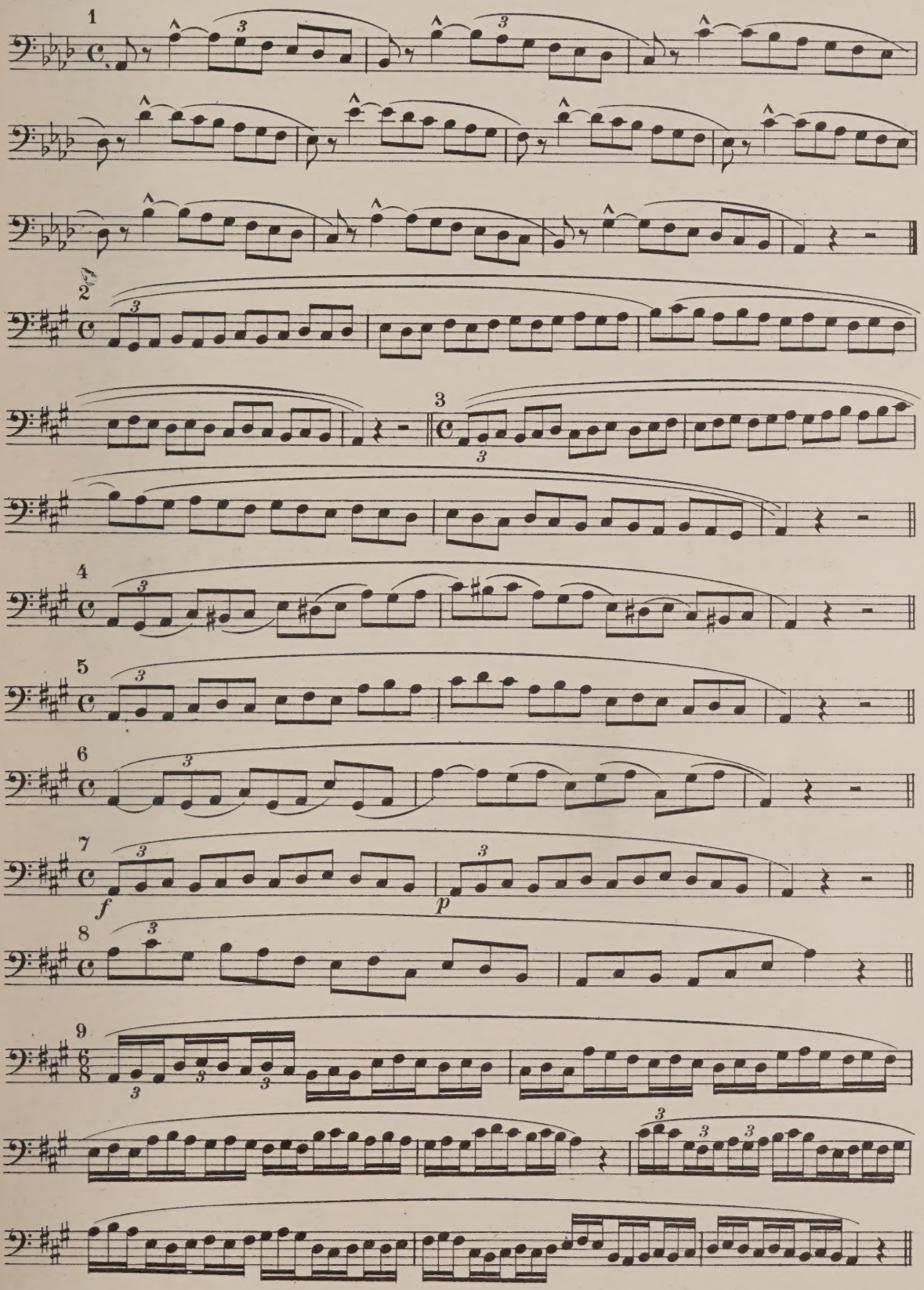



Allegretto giusto
dolce
scherzoso
16
f
p
f
>p
f
f
f

TRIPLETS *(TERZINE)*

In order to avoid inequality, the second note of the "Triplets" should be accented slightly, instead of the first, unless marked otherwise.

EXERCISES



These exercises on "Triplets" are given to show some of their different forms. For practice they should be transposed by semitones, always adapting them within the compass of the voice.

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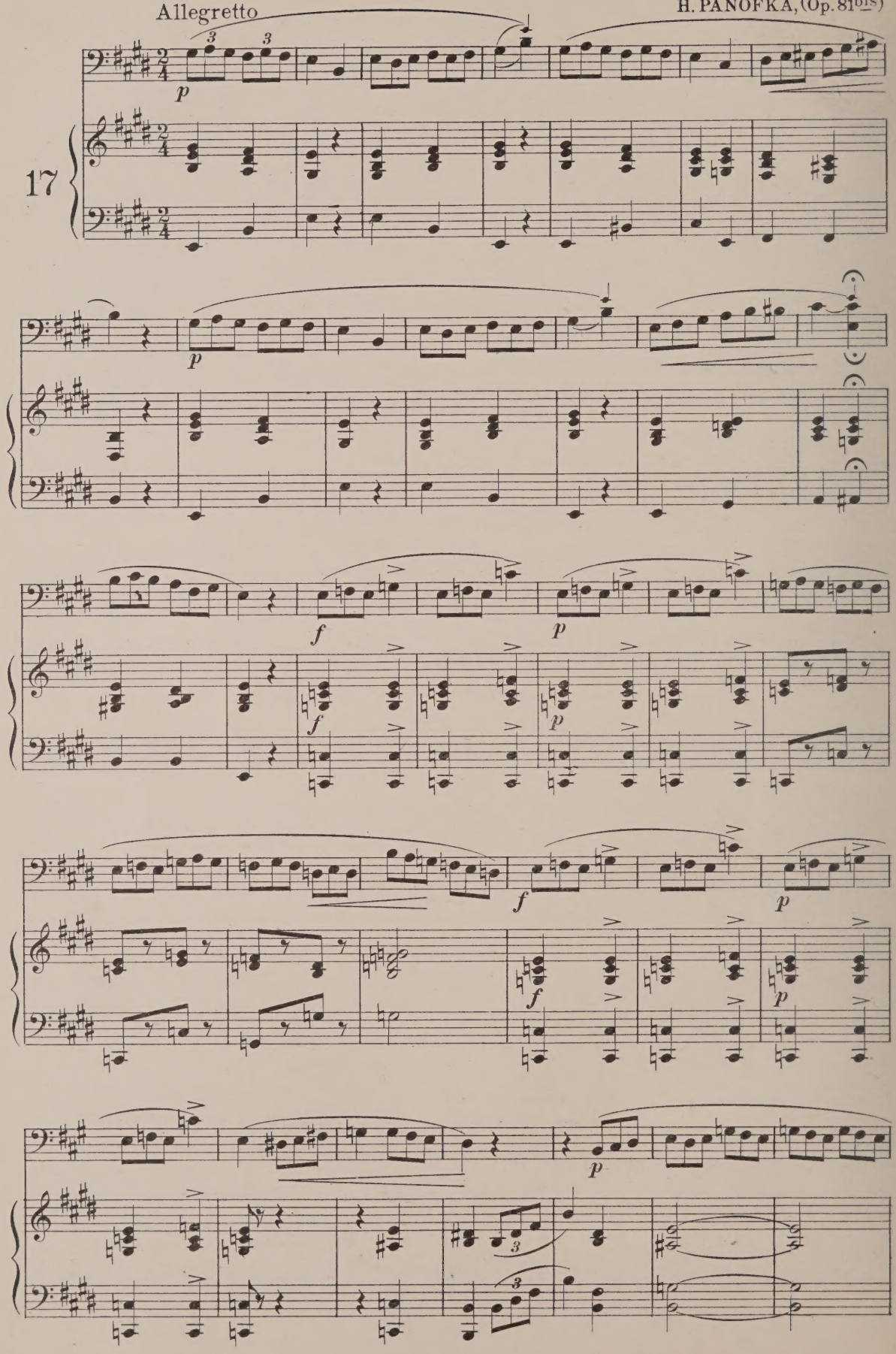
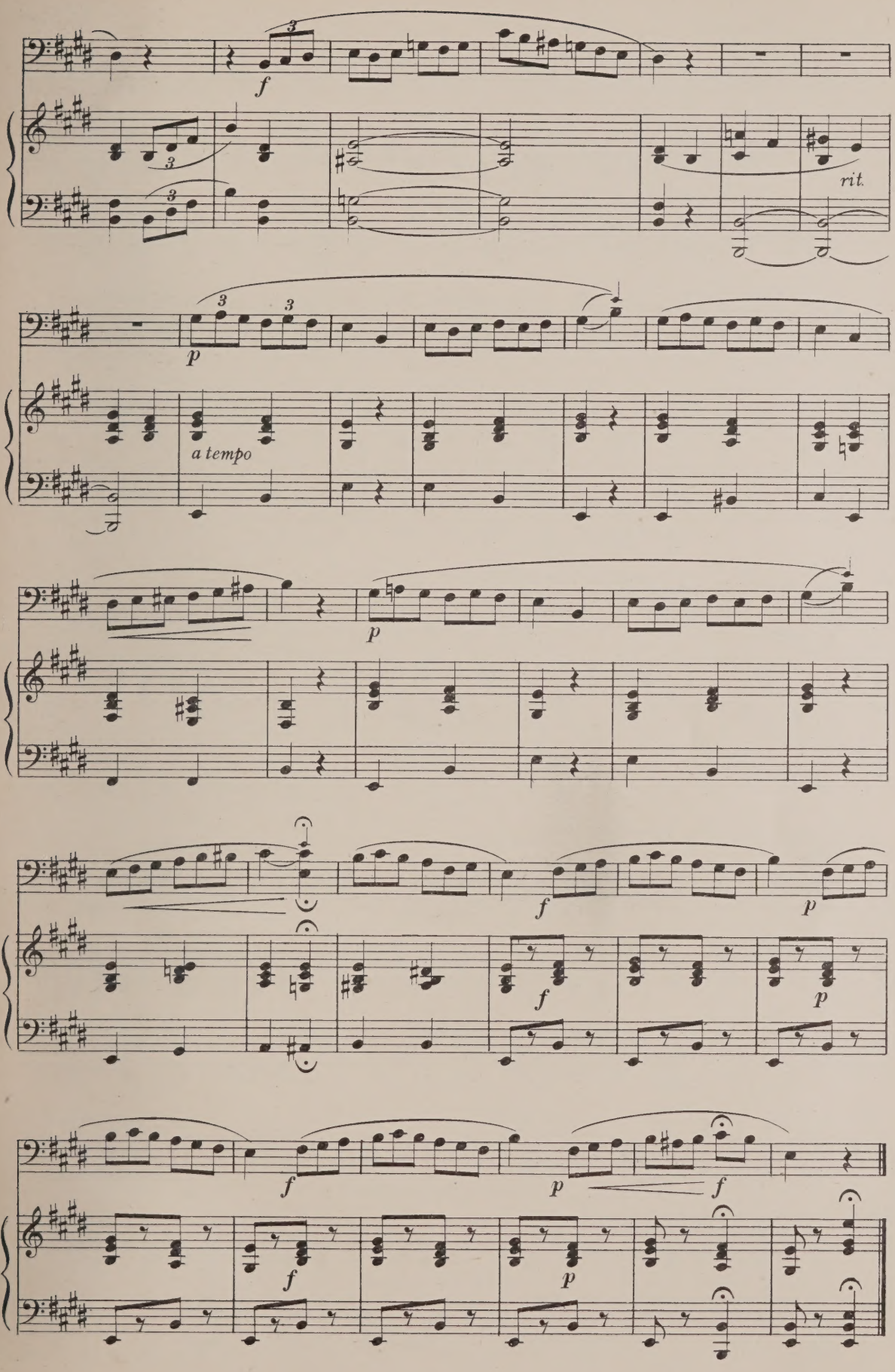
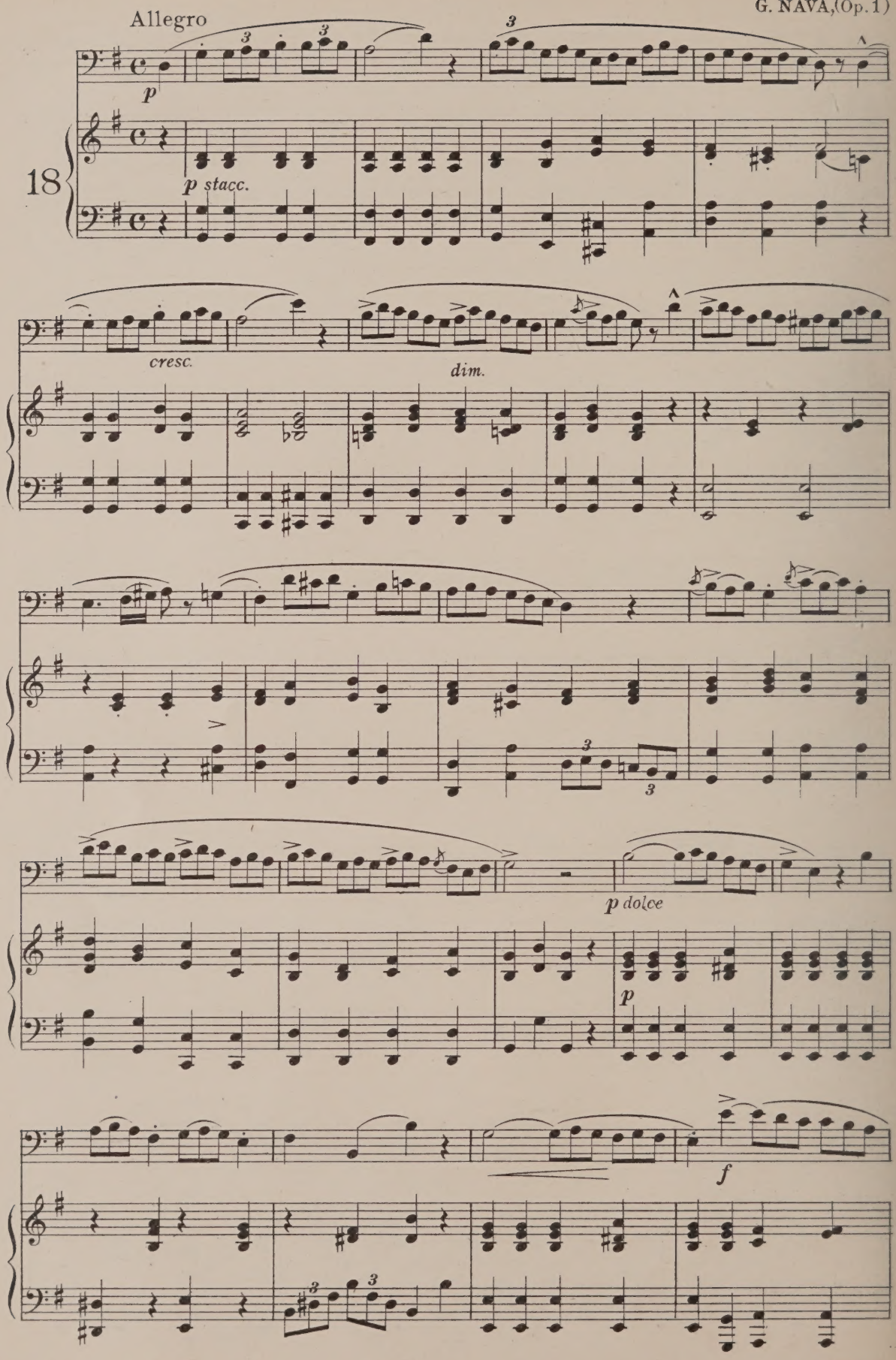
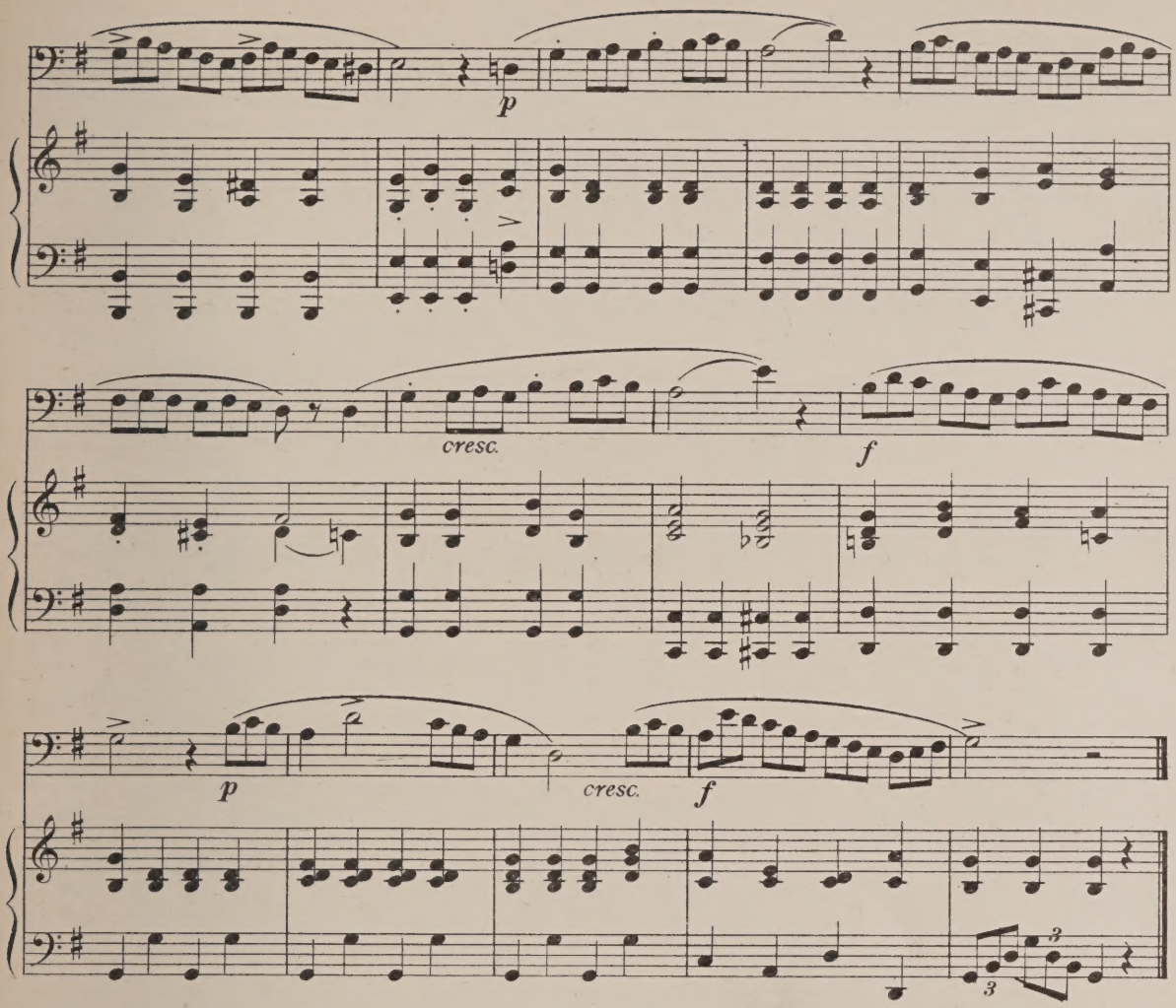
Allegretto

H. PANOFKA, (Op. 81bis)



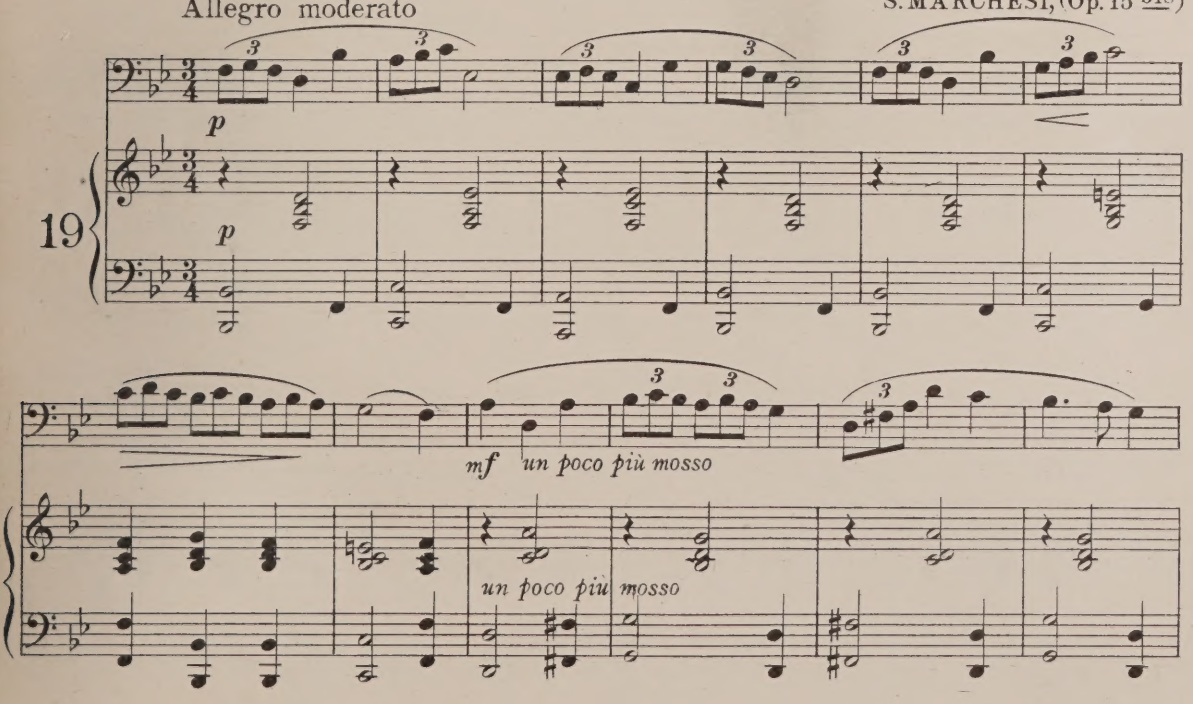

f
rit.
p
a tempo
p
f
p
f
p
f
p
f
p
f

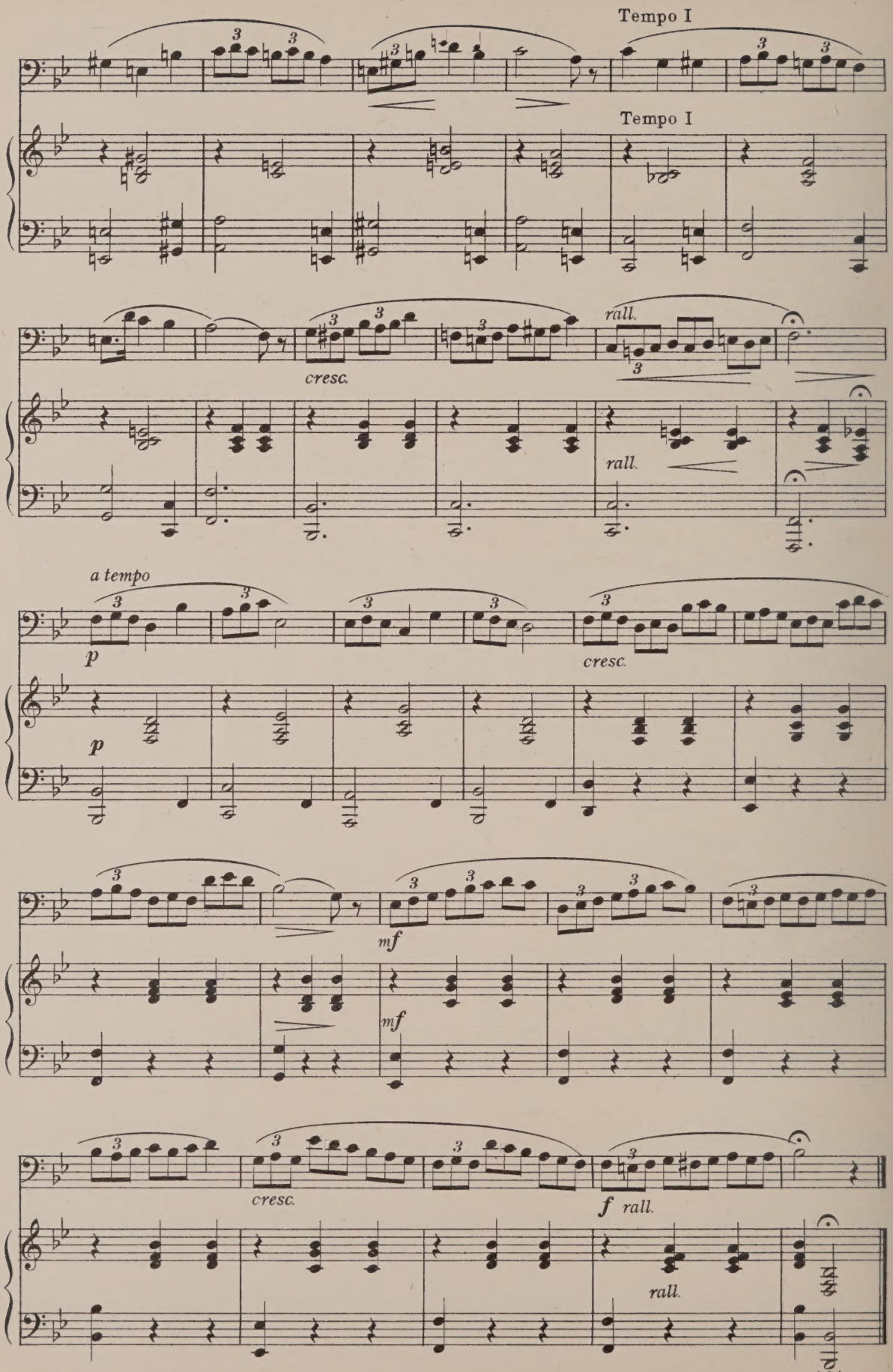

Allegro
p
18
p stacc.
cresc.
dim.
p dolce
p
f



Allegro moderato

S. MARCHESI, (Op. 15 bis)



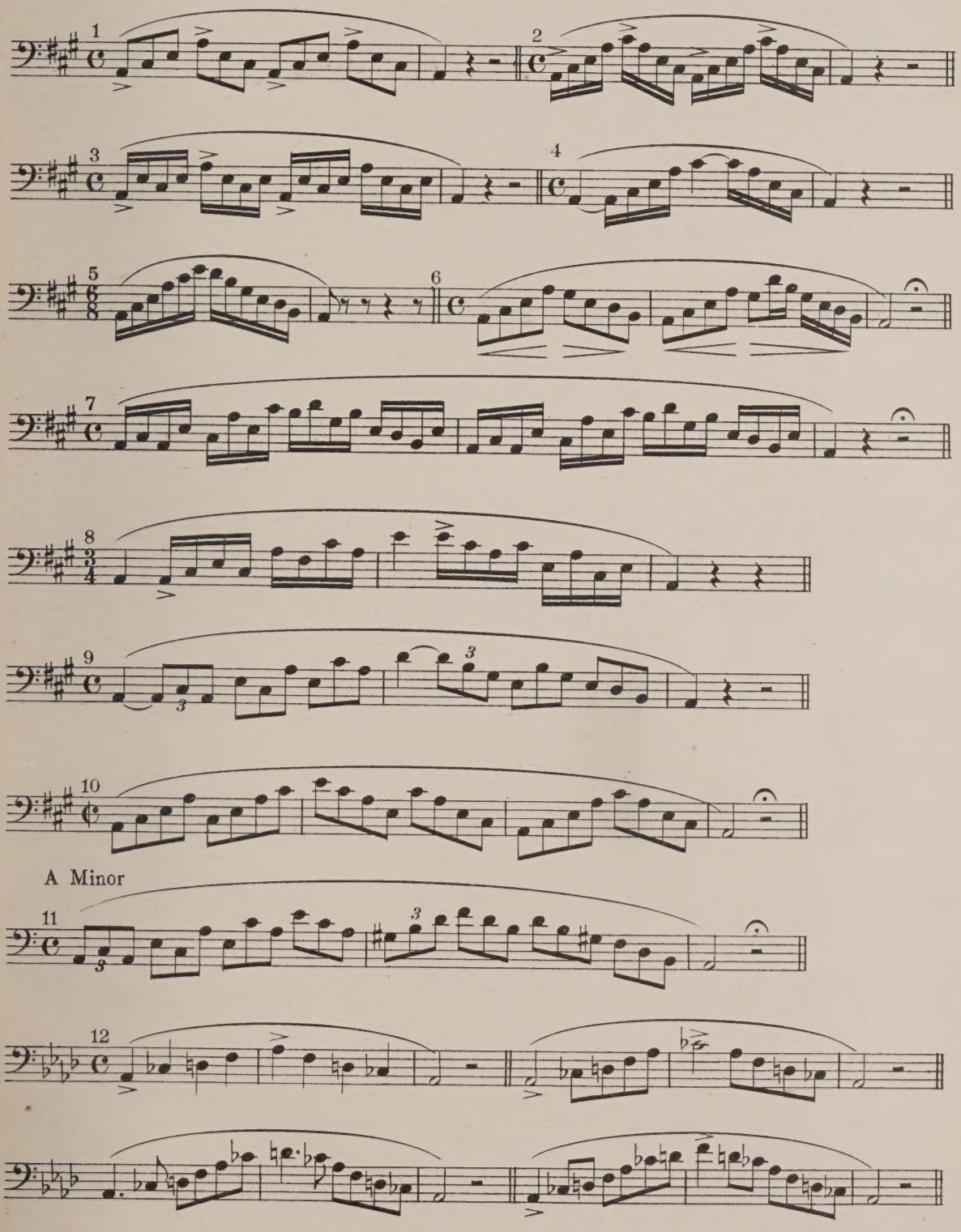

Tempo I
Tempo I
cresc.
rall.
rall.
a tempo
p
p
cresc.
mf
mf
cresc.
f rall.
rall.

"ARPEGGIOS" *(ARPEGGI)*

(M.C.MARCHESI)

The "Arpeggios", should be sung with perfect evenness, passing with precision from one note to another and in a connected manner, but avoiding slurring. The upper notes should not be sung explosively, and the accent given always to the first note of the beat.

EXERCISES



As with the "Scales," all these forms of "Arpeggios" are given as examples, and for practise they must be transposed in some cases chromatically, adapting them within the compass of the voice.

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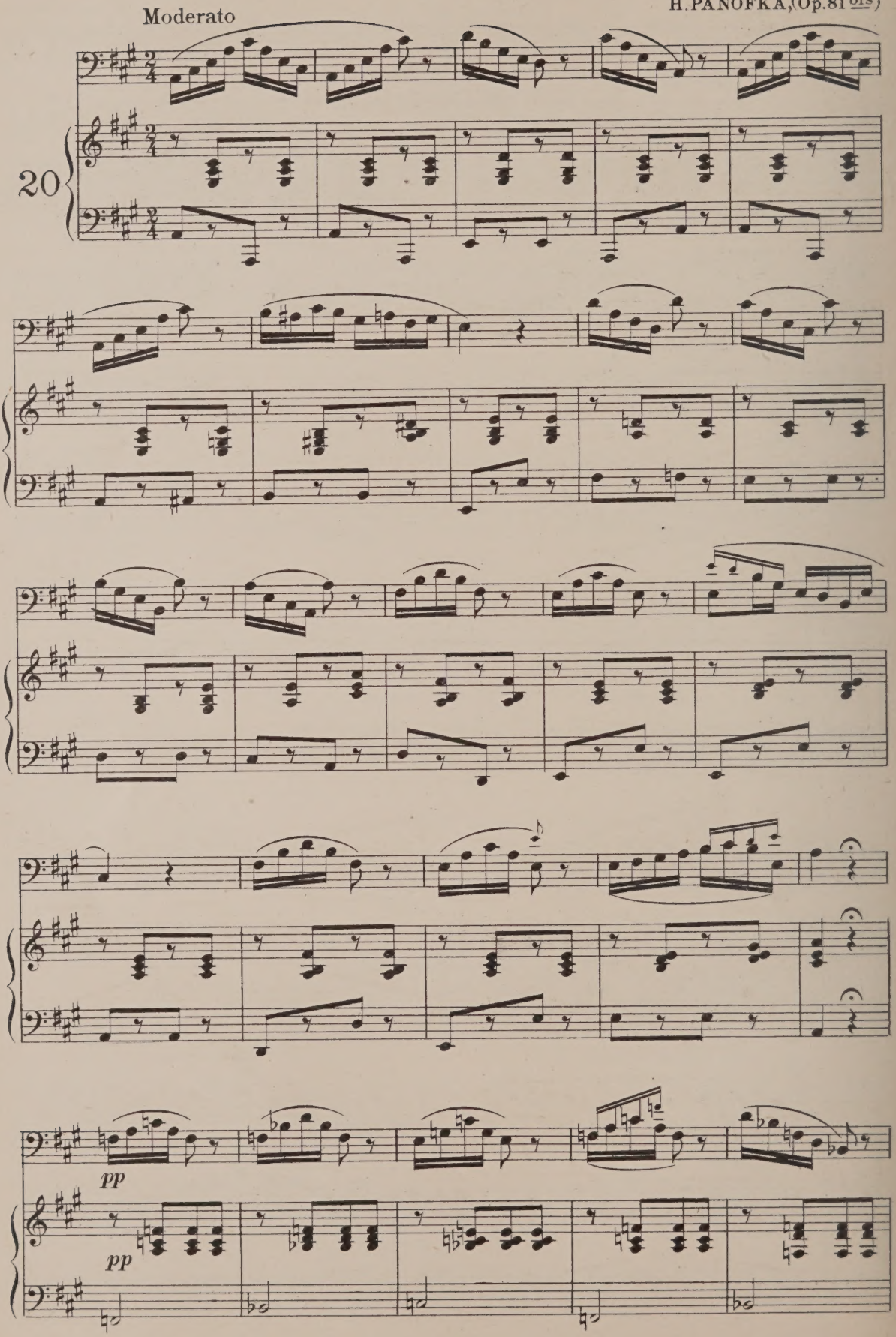

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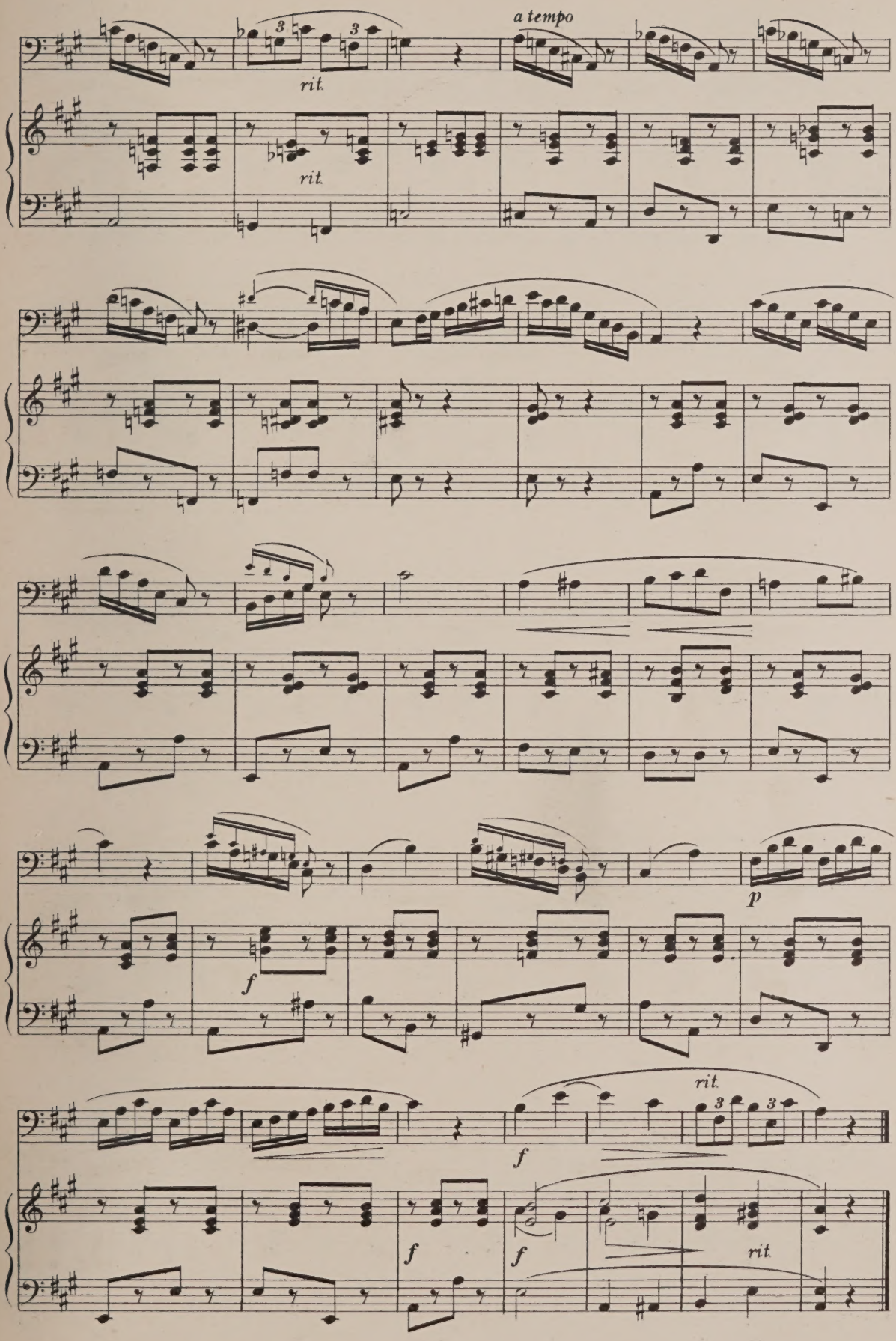

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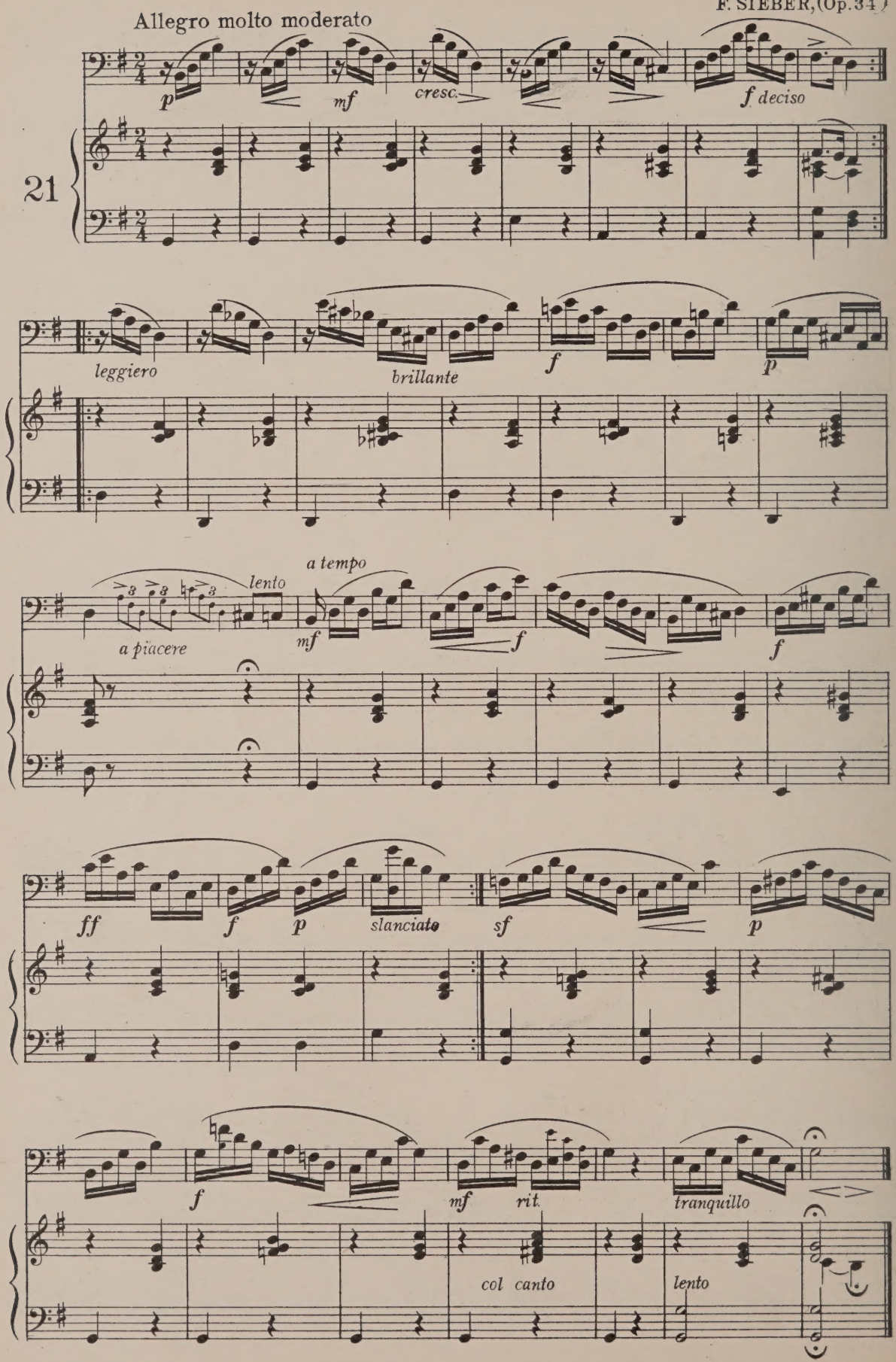
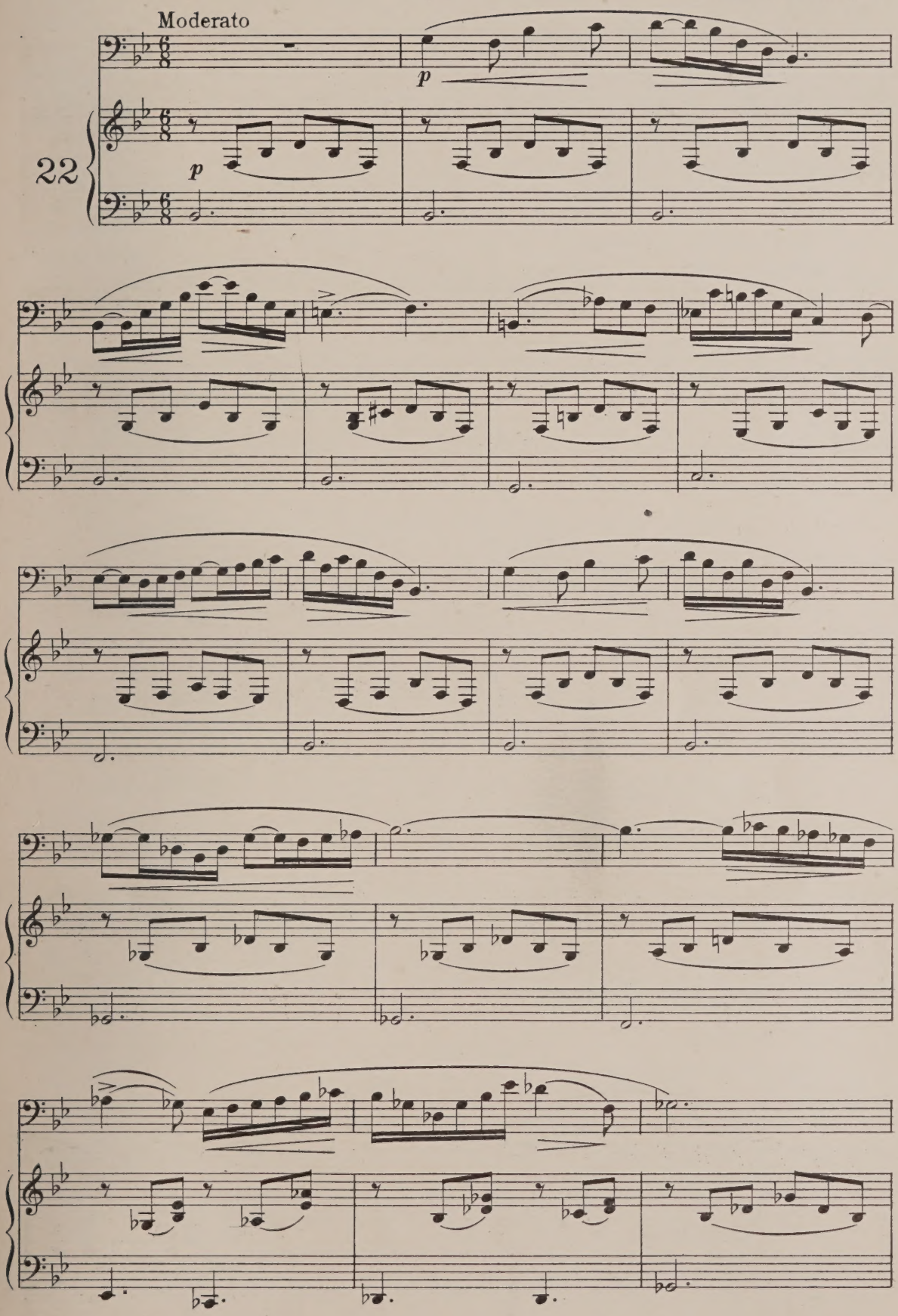
F. SIEBER, (Op. 34)





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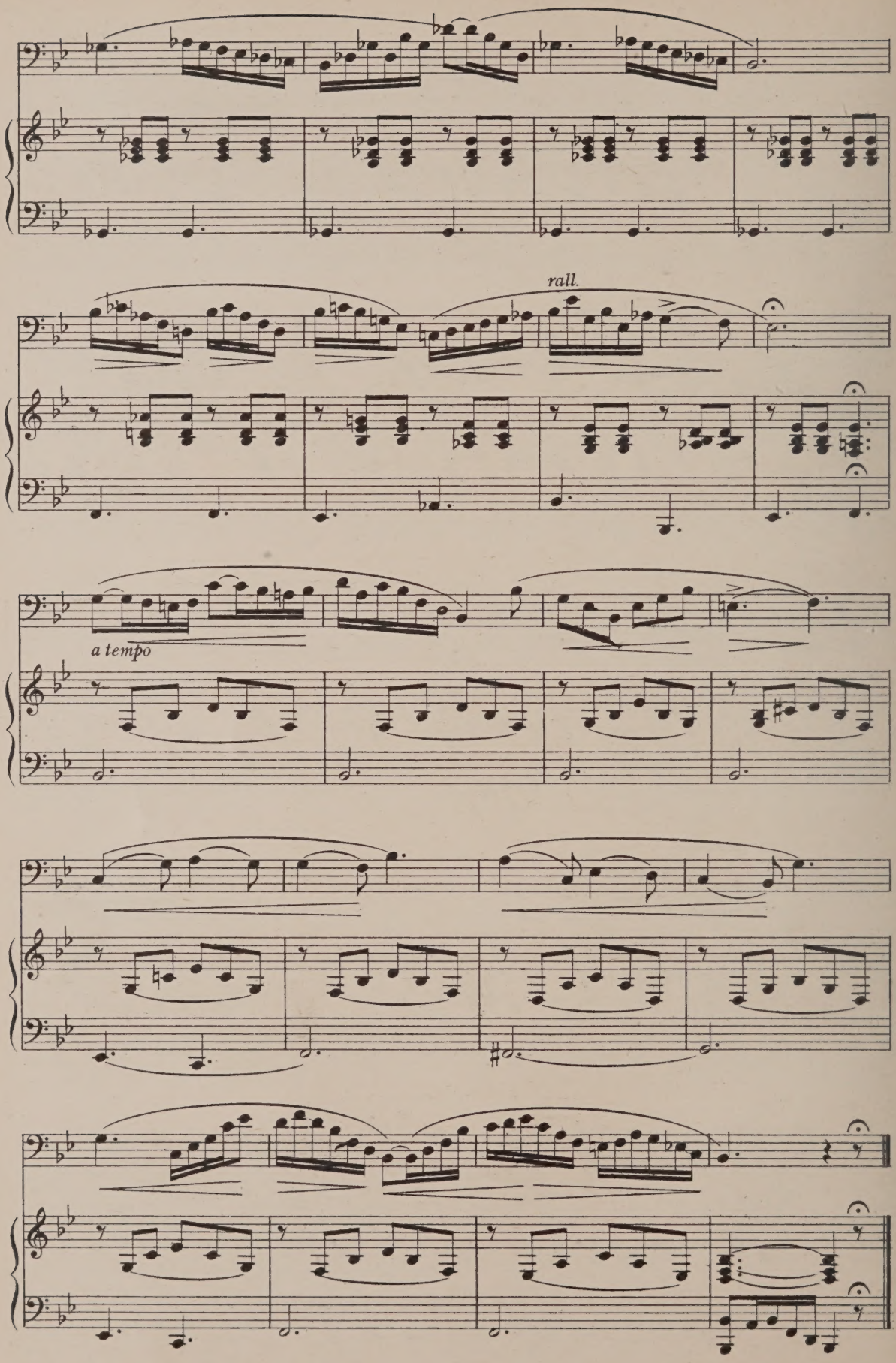

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GRACE NOTES

THE "APPOGGIATURA"

(A. RANDEGGER)

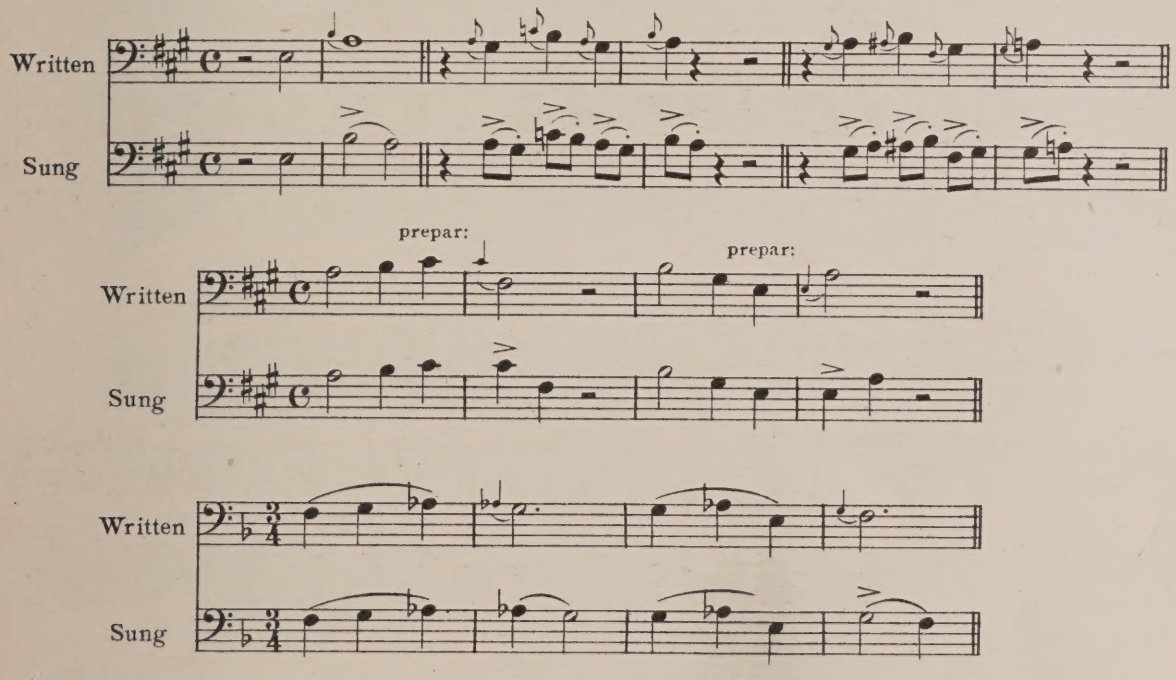
The "Appoggiatura" (from the Italian "appoggiare"-to lean-to dwell upon) is a single note immediately preceding a principal one, and generally either a whole tone or a semitone above or below it, though sometimes more distant intervals are used.

The "Appoggiatura" appropriates the accent and half the value of the principal note, but when it is found before a dotted note, it takes sometimes two thirds, and sometimes one third of the value.

(L. LABLACHE)

If placed at a distant interval from the principal note, it is generally prepared, that is to say, preceded by a note like itself. The length of the "Appoggiatura" depends also upon the character of the musical phrase. As a rule it is usually a note foreign to the harmony of the accompaniment or other singing parts.

EXAMPLES



THE "ACCIACCATURA"

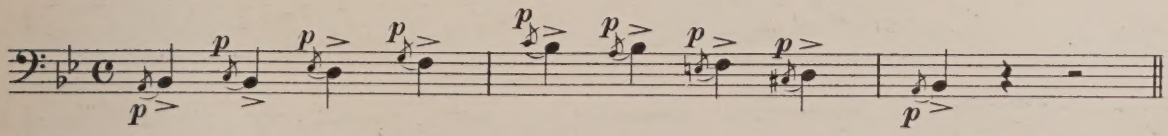
(A. RANDEGGER)

The "Acciaccatura" (from the Italian, acciaccare-to crush) is a single small note or a group of two small notes immediately preceding a principal one. It does not deprive the principal note of any portion of its value, but takes it from the preceding one.

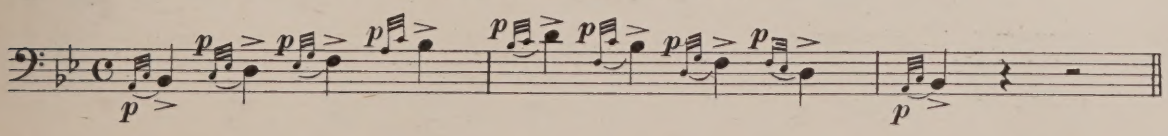
To distinguish it from the "Appoggiatura", it is generally represented by a small 8th or 16th note, with a dash through the stem (𝅘𝅥𝅯). The "Acciaccatura" should be sung very distinctly, but as lightly and rapidly as possible, so that the accent falls on the principal note.

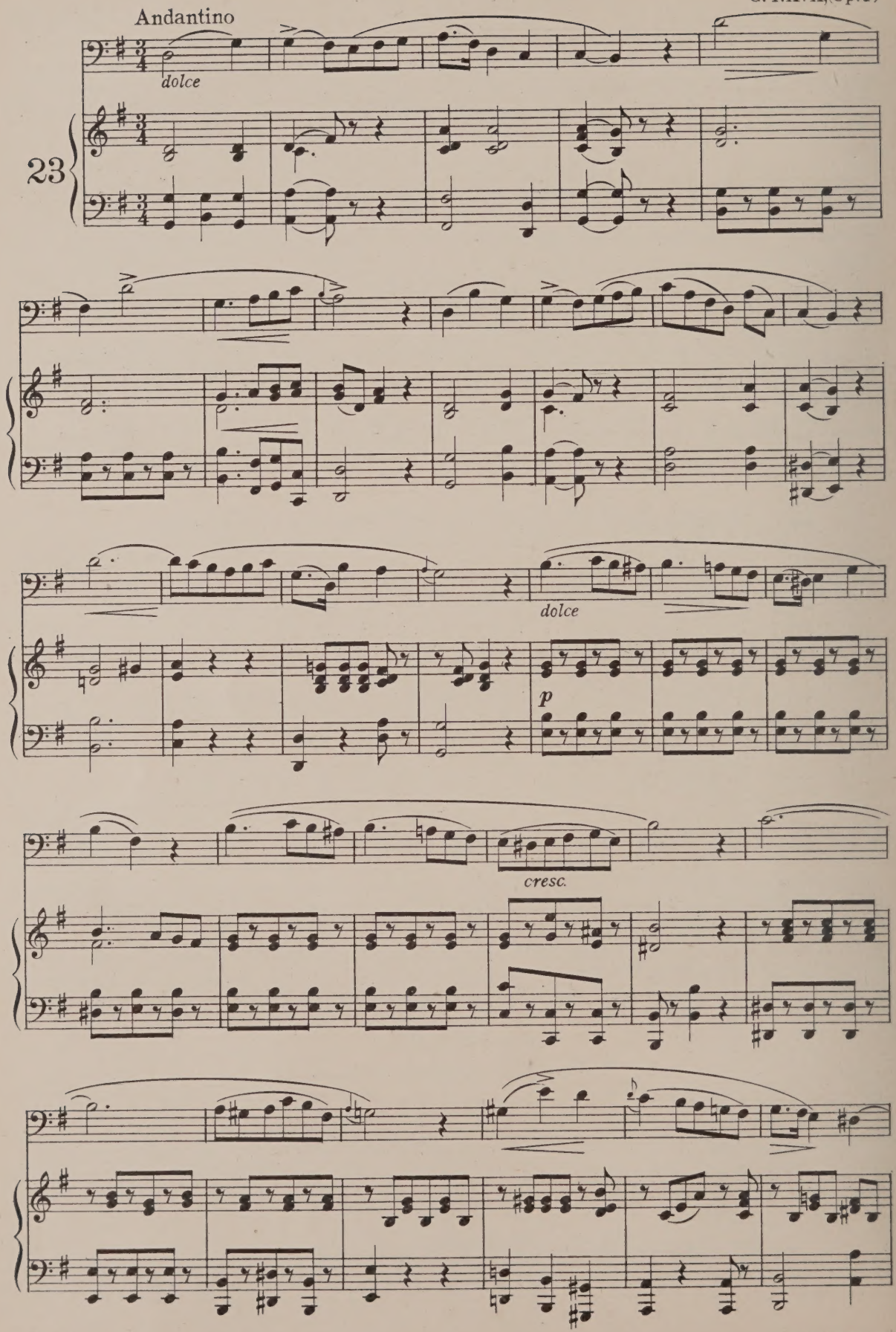
EXAMPLES

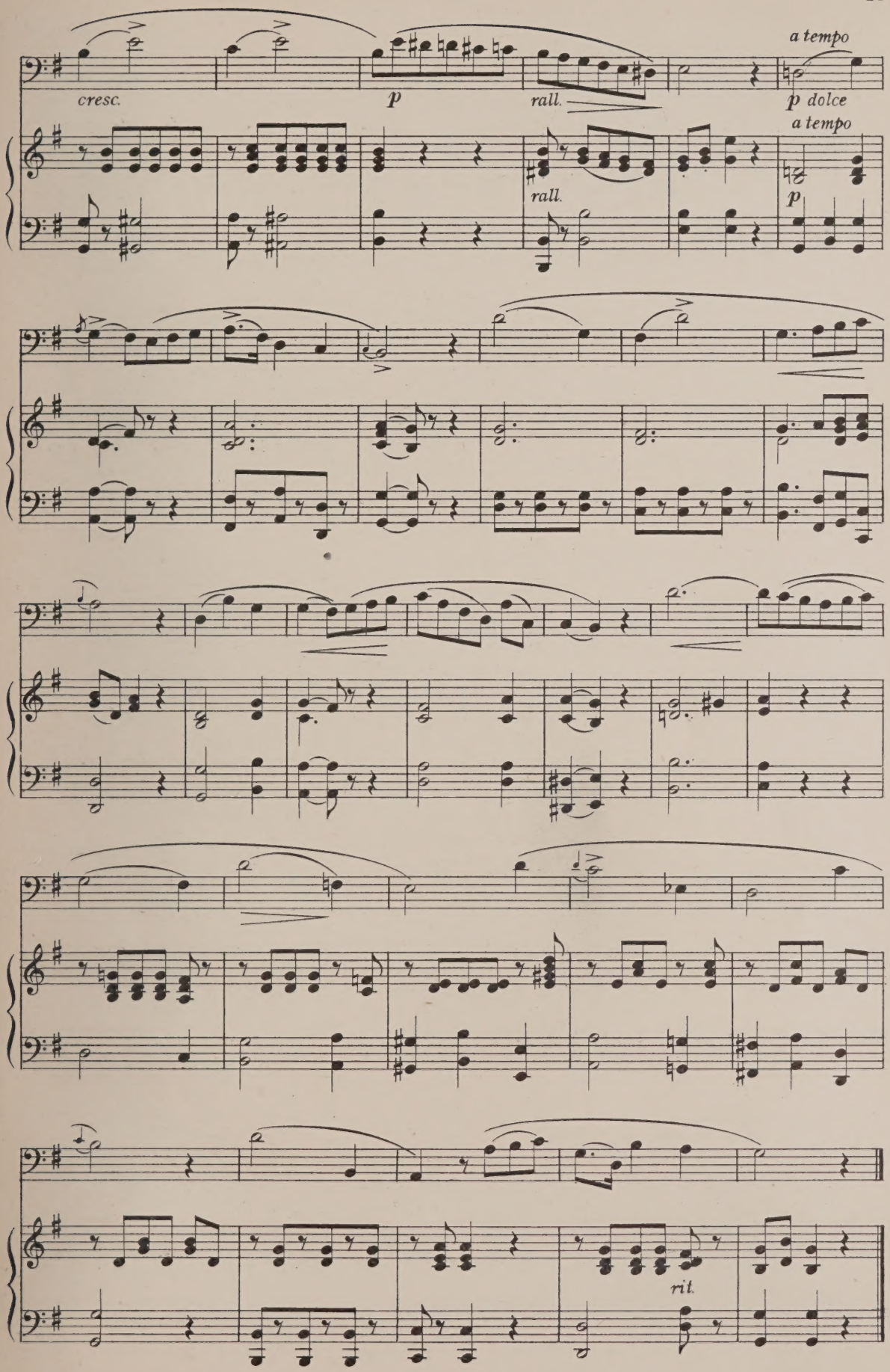
SINGLE "ACCIACCATURA"



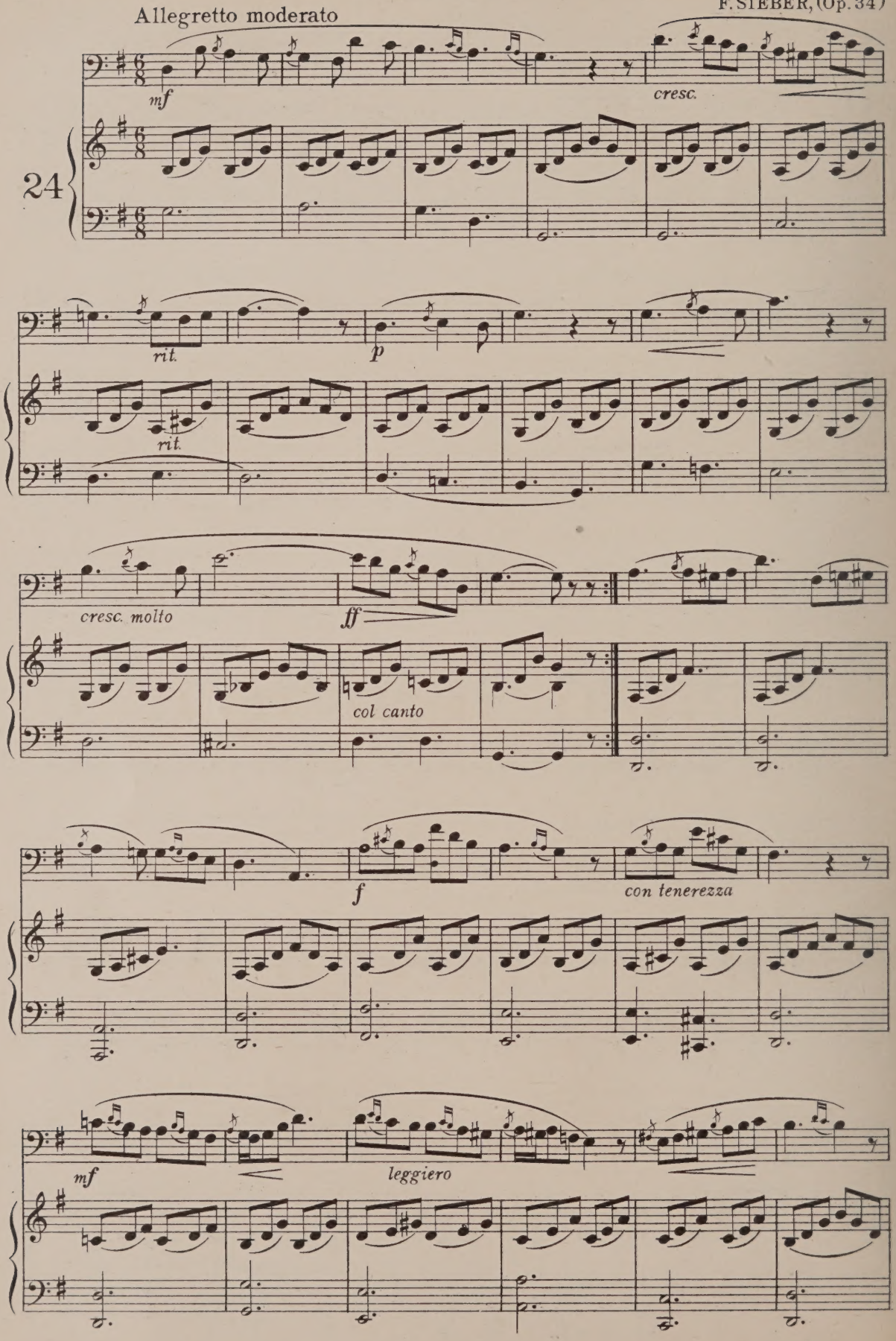
DOUBLE "ACCIACCATURA"

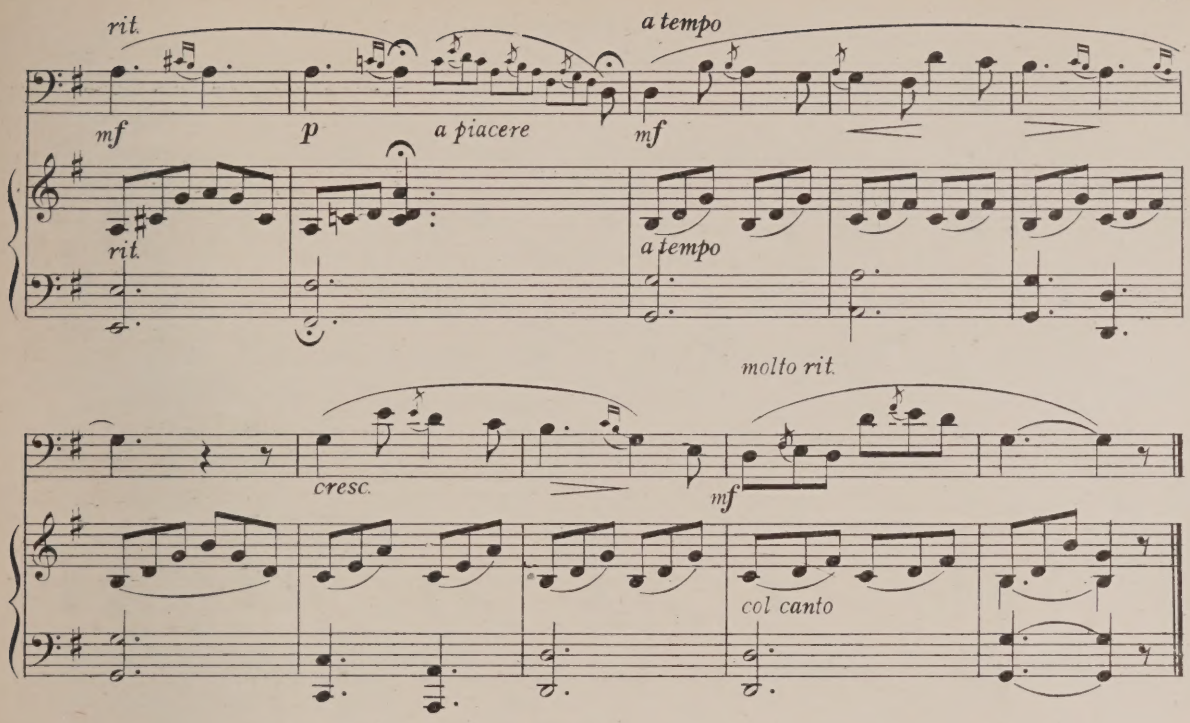



Andantino
dolce
23
dolce
p
cresc.


cresc.
p
rall.
a tempo
p dolce
a tempo
rall.
p
rit.

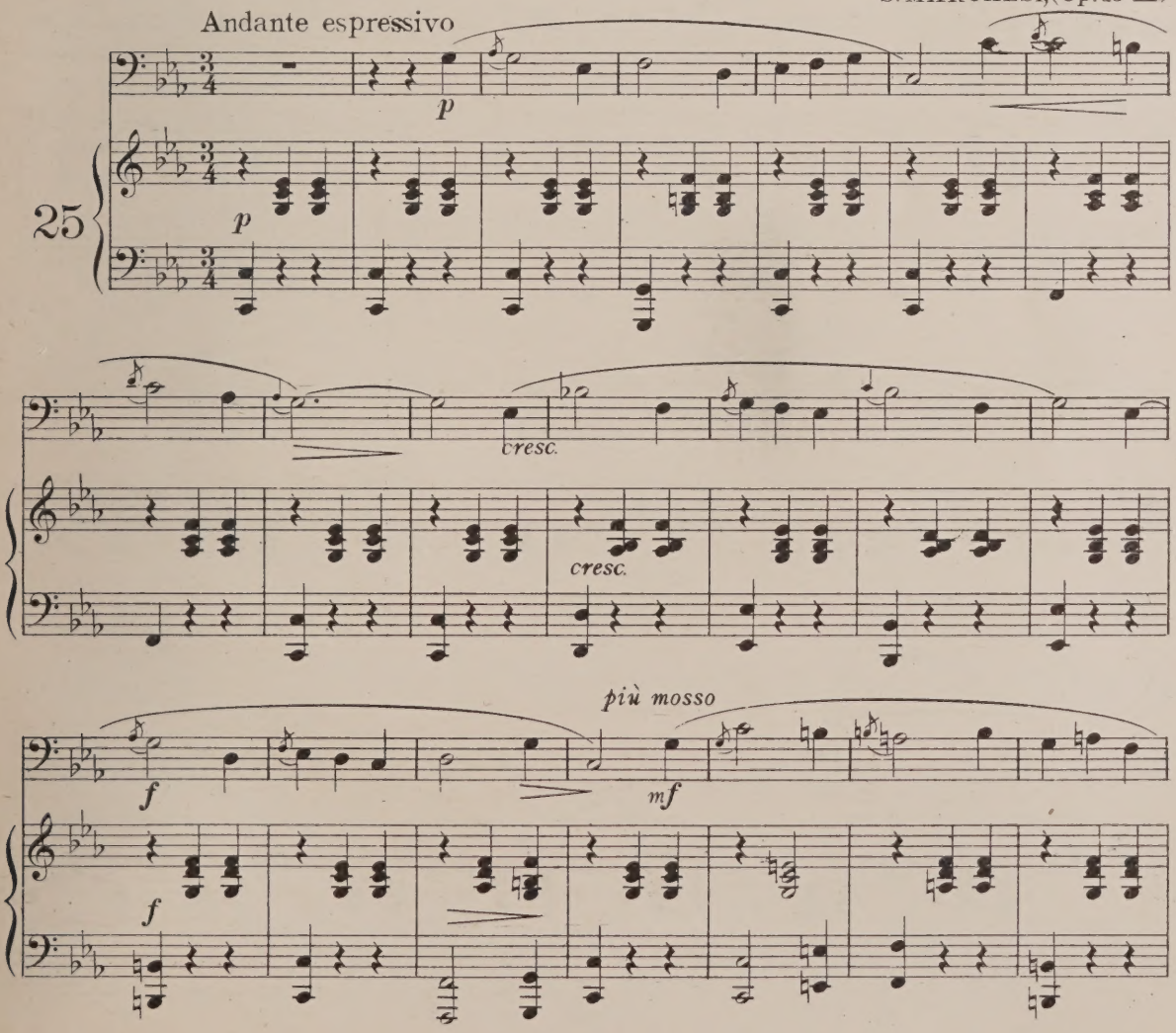
F. SIEBER, (Op. 34)





THE "APPOGGIATURA" AND THE "ACCIACCATURA"

S. MARCHESI, (Op. 15 bis)



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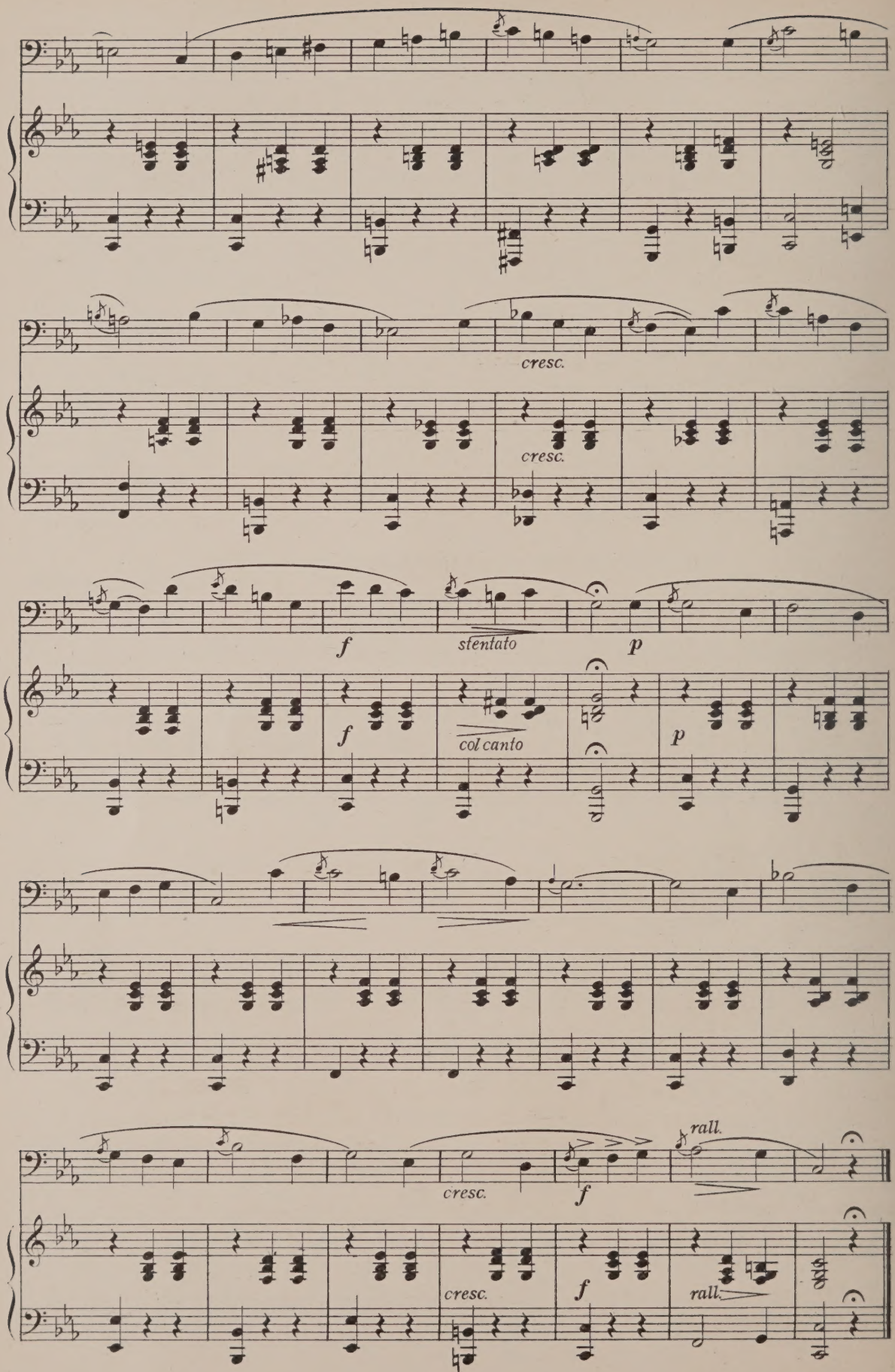

cresc.
cresc.
f
stentato
p
f
col canto
p
cresc.
f
rall.
cresc.
f
rall.

THE "MORDENT" *(MORDENTE)*

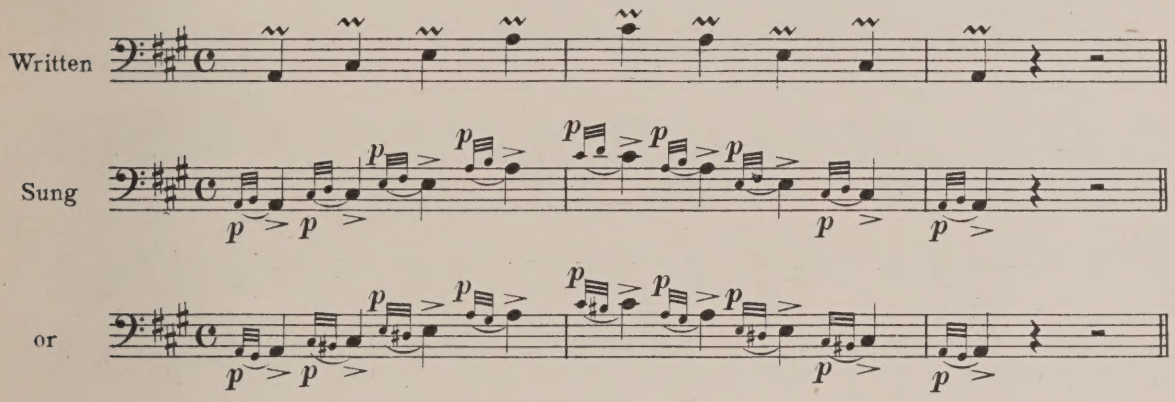
(A. RANDEGGER)

The "Mordent" consists of three notes, the principal or written note, a whole tone or a semitone above or below it and the principal note again.

The special sign to indicate the "Mordent" is generaly placed above the principal note.

It must be sung as lightly and rapidly as the "double acciaccatura", the accent falling on the third note.

EXAMPLE

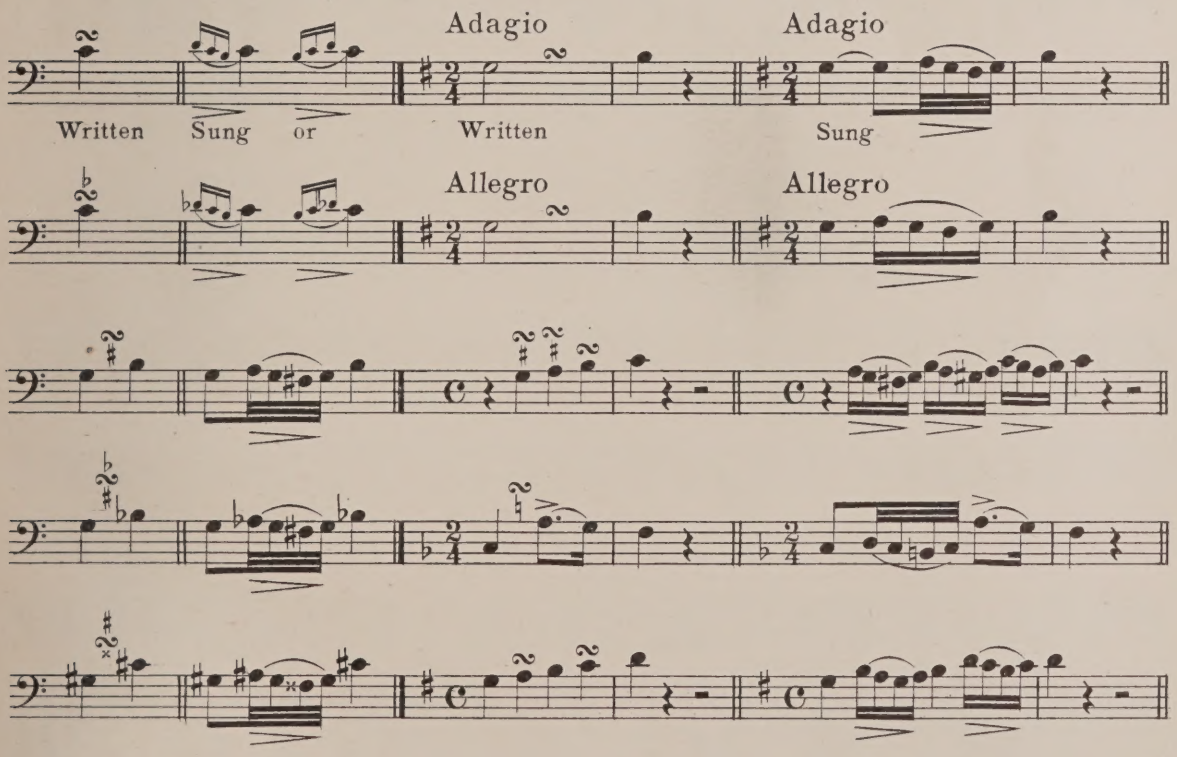


THE "TURN" *(GRUPPETTO)*

(A. RANDEGGER)

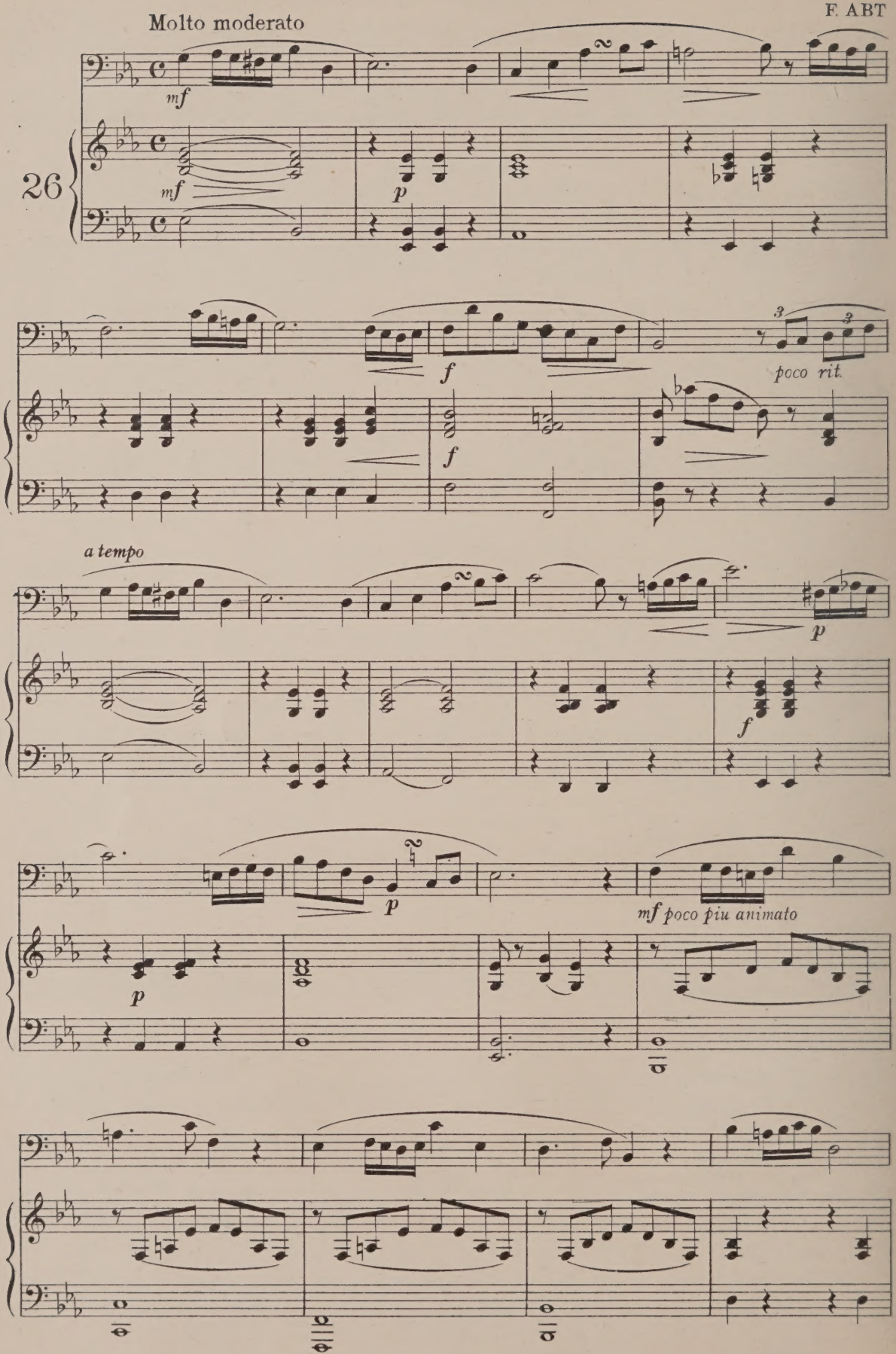
The "Turn" is a group of three or four notes indicated by the sign ∾ placed above the principal note.

The following Examples will show the various kinds of "Turns" used and the manner in which they should be sung.



The "Turn" must be sung in a gentle, graceful manner, the first note only being slightly more accented than the others.

F. ABT



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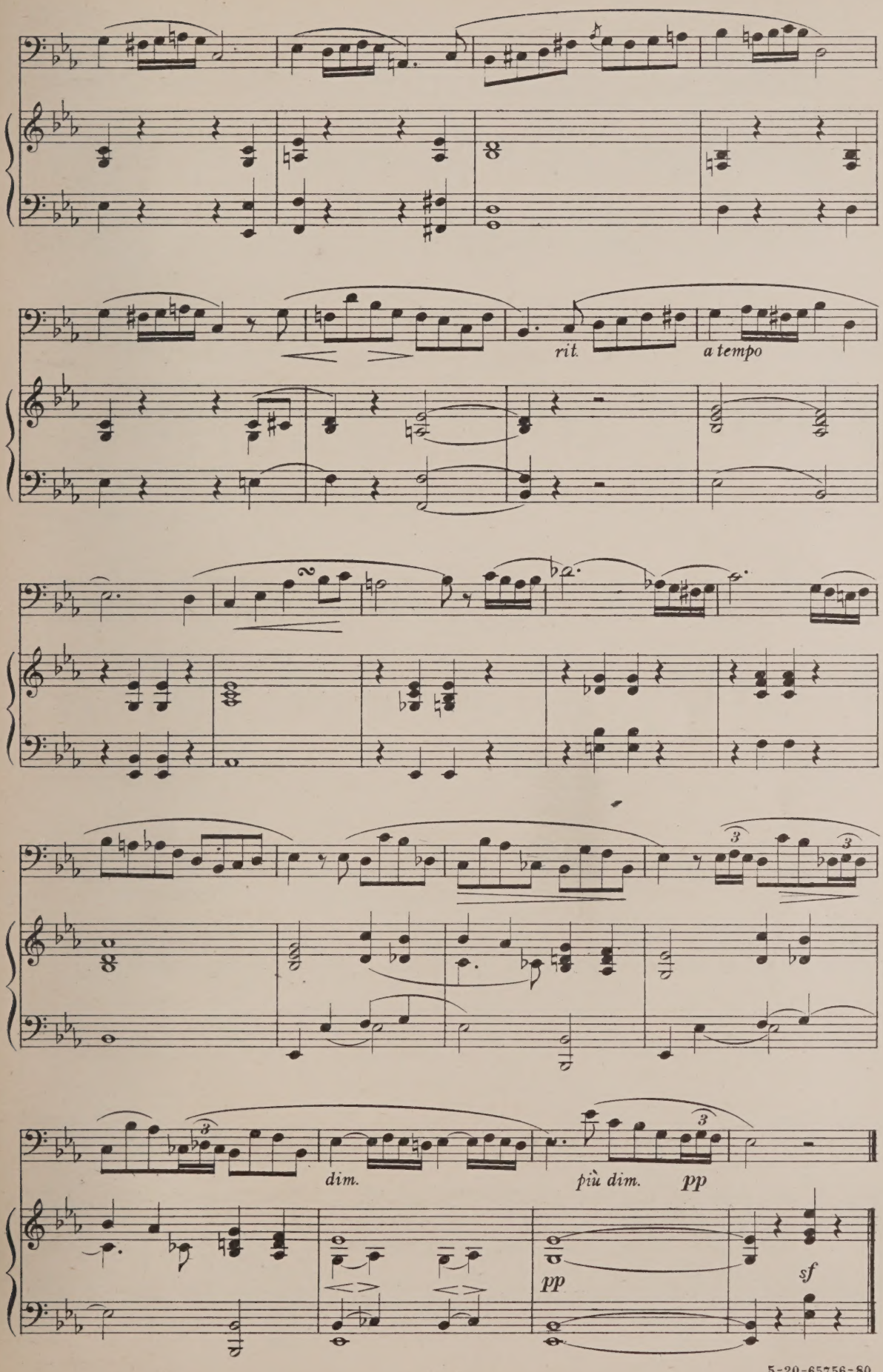
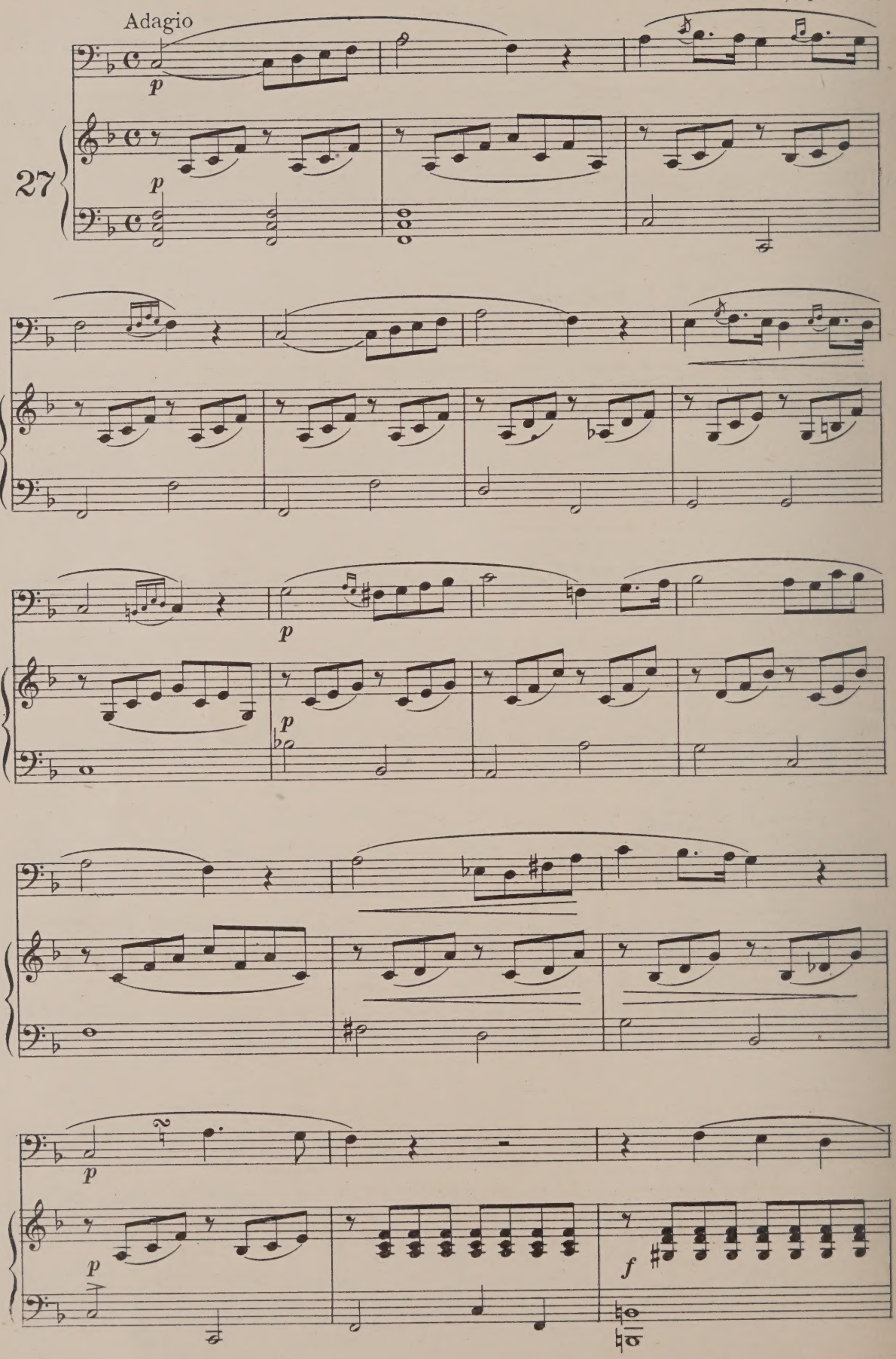
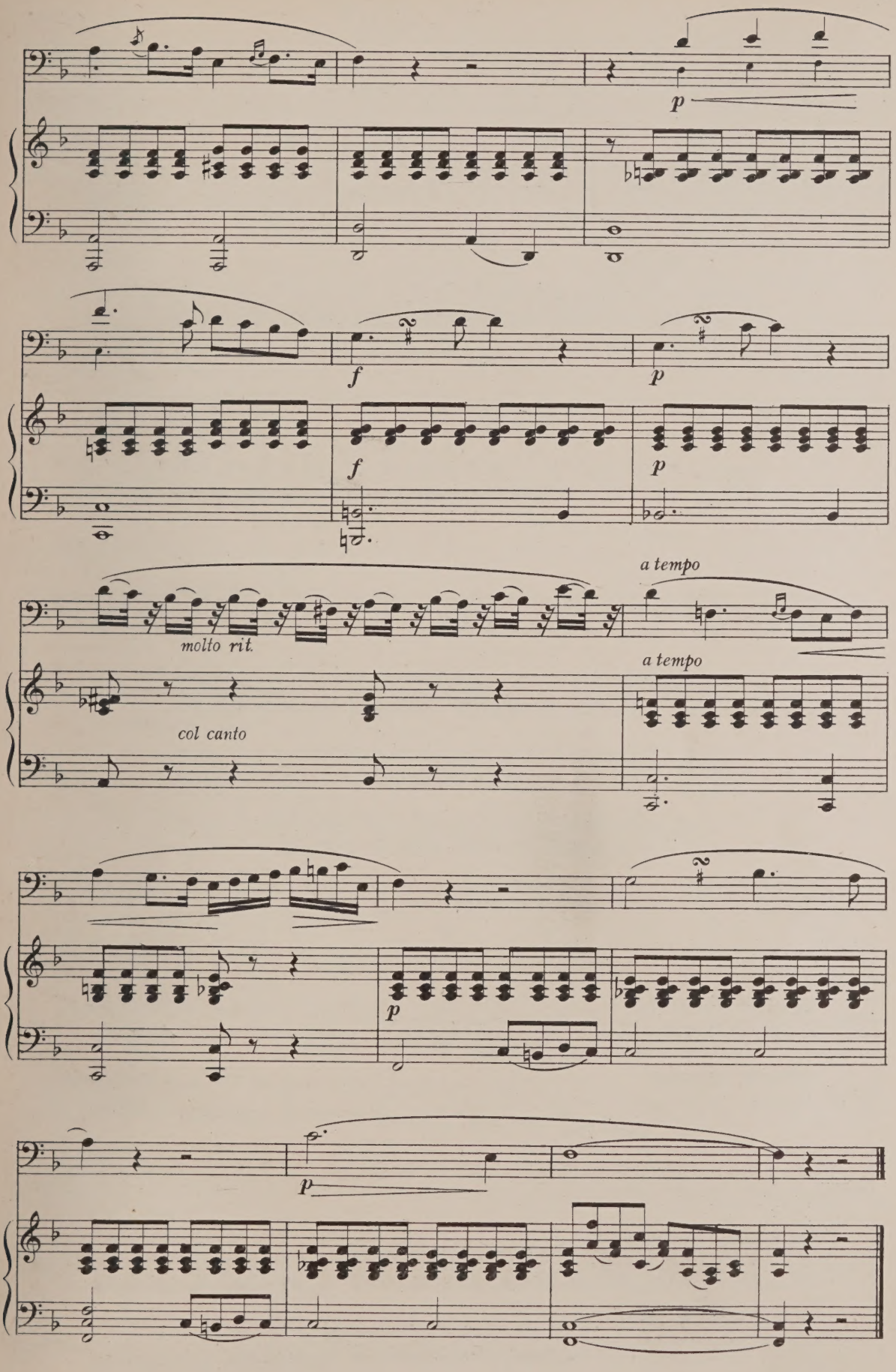

rit.
a tempo
dim.
più dim.
pp
pp
sf


Adagio
p
27
p
p
p
p
p
f


p
f
p
f
p
molto rit.
a tempo
col canto
a tempo
p
p

THE "TRILL" *(TRILLO)*

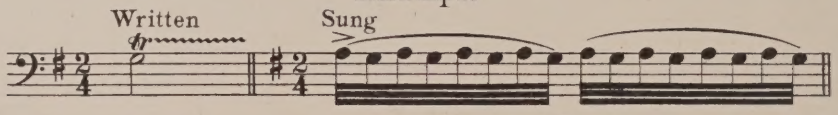
(A. RANDEGGER)

The "Trill" or "Shake" is indicated by the letters "*tr*" placed over a note, and consists of a semitone, or a whole tone above the principal note, alternating in the most rapid, even, and regular succession with the principal note itself.

A perfect "Shake" is one of the most brilliant displays of executive skill in a singer and should be practised as soon as the student has conquered the difficulties of the Preparatory Exercises. The "Shake" is considered a special accomplishment, and however great its difficulties may appear at first, should not deter the student from continuing to practise it daily and diligently for some months.

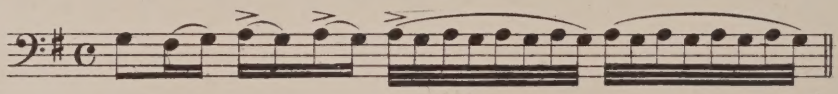
The accent in the "shake" should fall on the auxiliary, and not on the principal note.

Example



The above having no termination, is called a "suspended" or "incomplete" shake. A shake may be prepared by commencing at a somewhat slower pace on the semitone below the principal note, increasing the speed after the auxiliary note has been sung two or three times.

Example

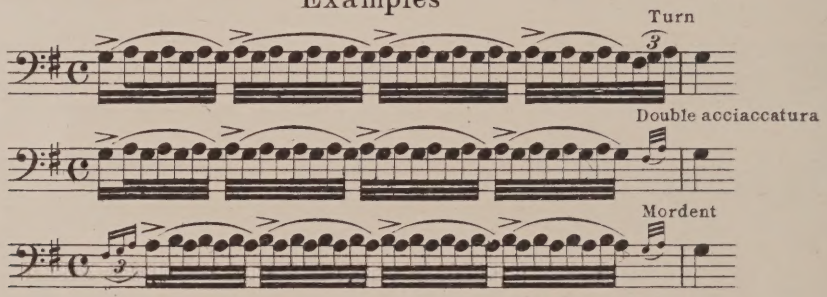


The "preparation" however is optional.

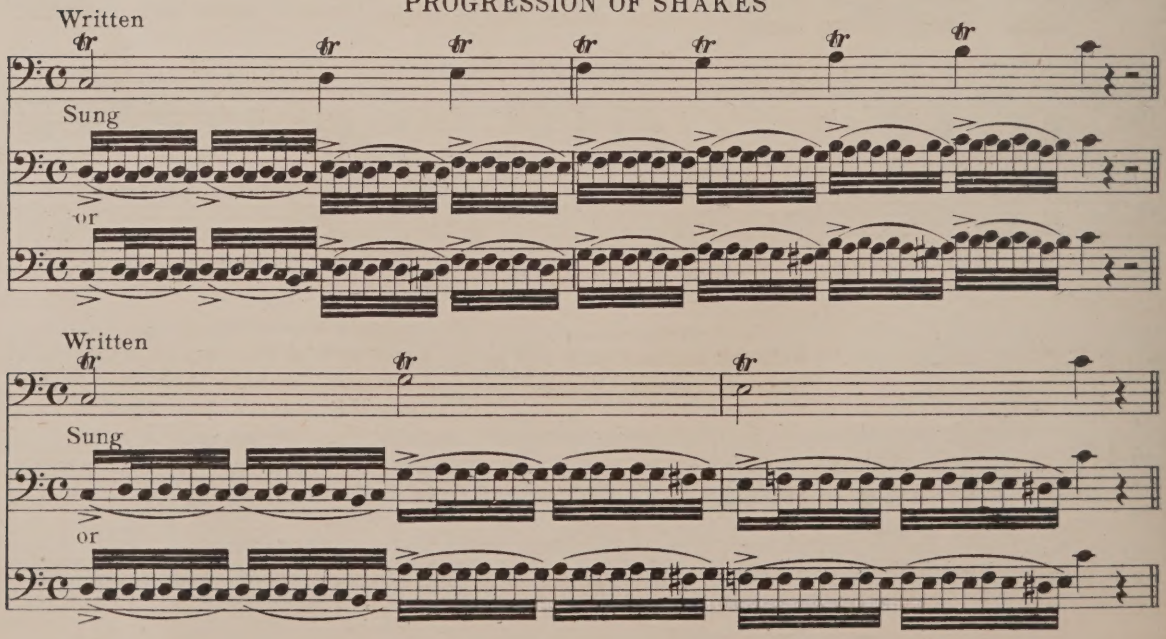
The "termination" of a complete "shake", on the contrary, is obligatory, and may consist either in a "turn", or a "double acciaccatura", or a "mordent", or in other combinations.

The following Examples will demonstrate the various manners of beginning and ending a shake or a progression of shakes.

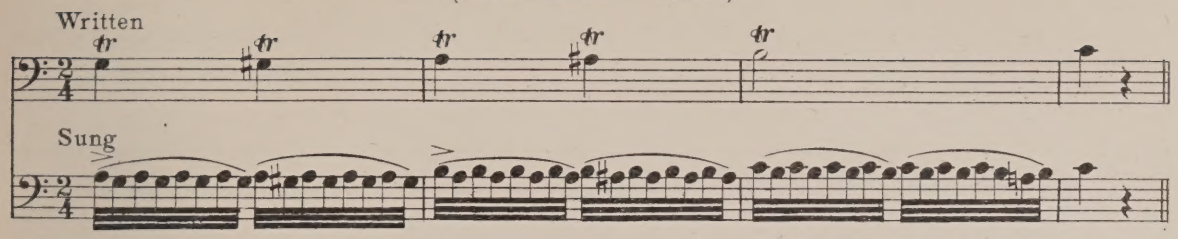
Examples



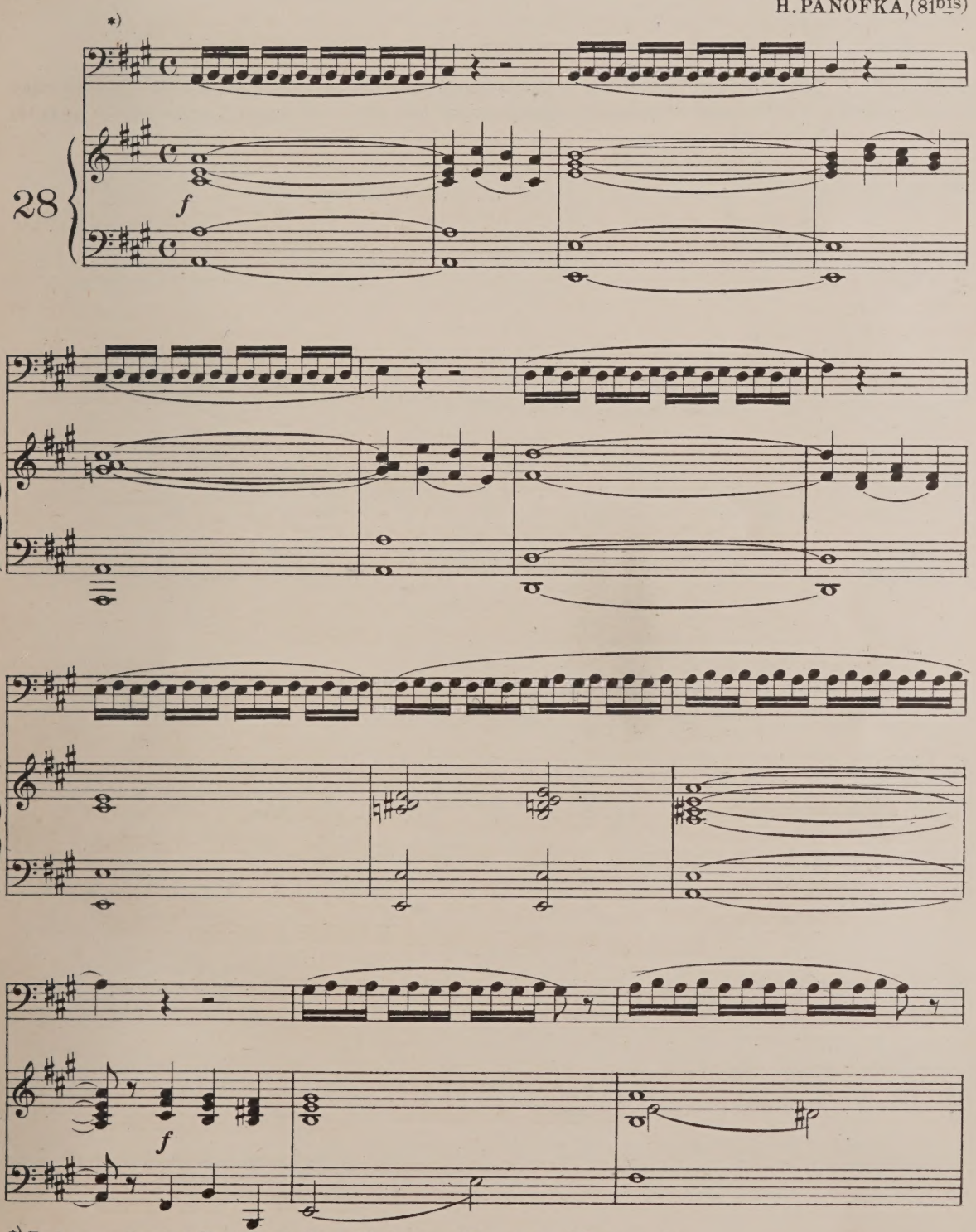
PROGRESSION OF SHAKES



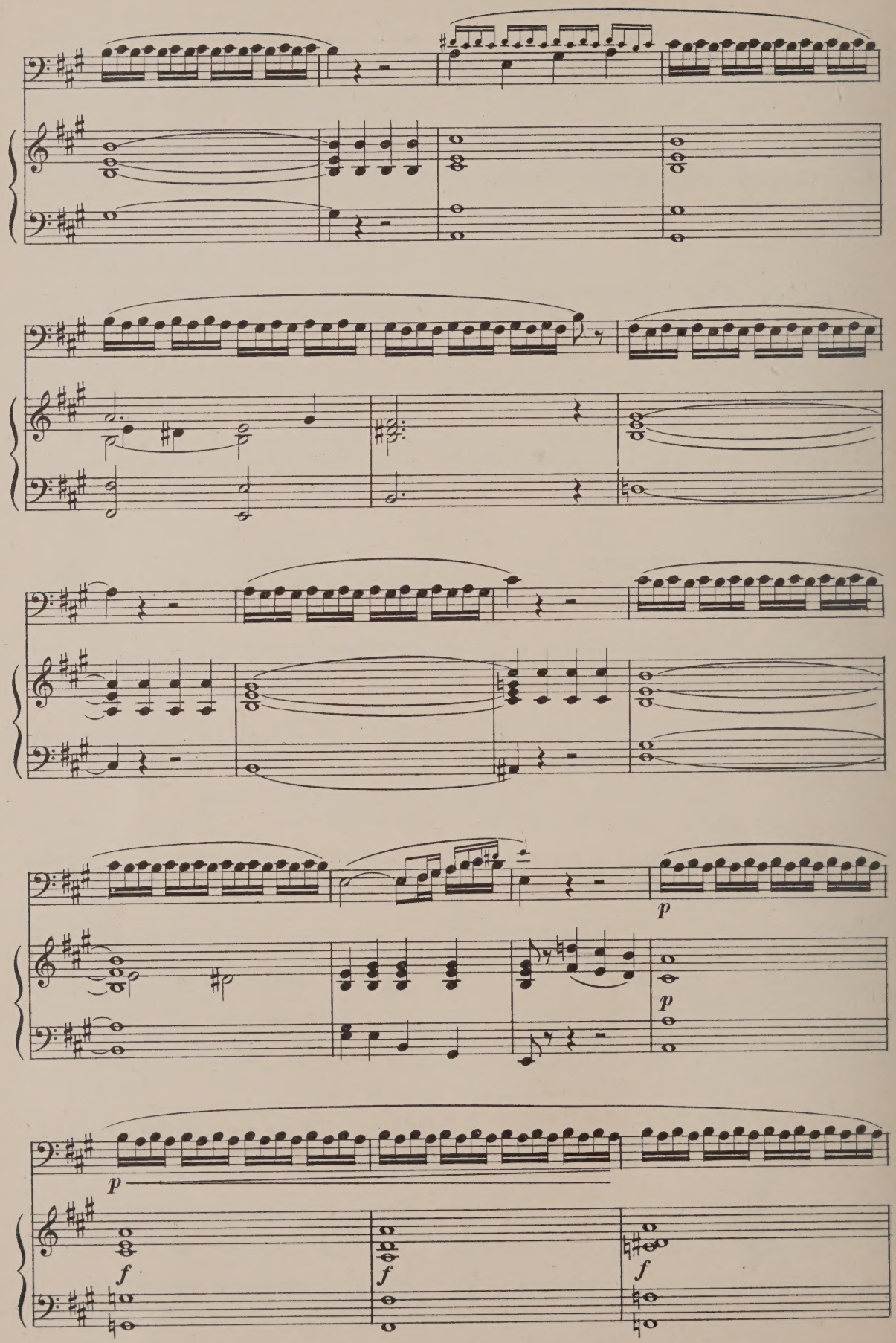
(CHROMATIC SHAKE)

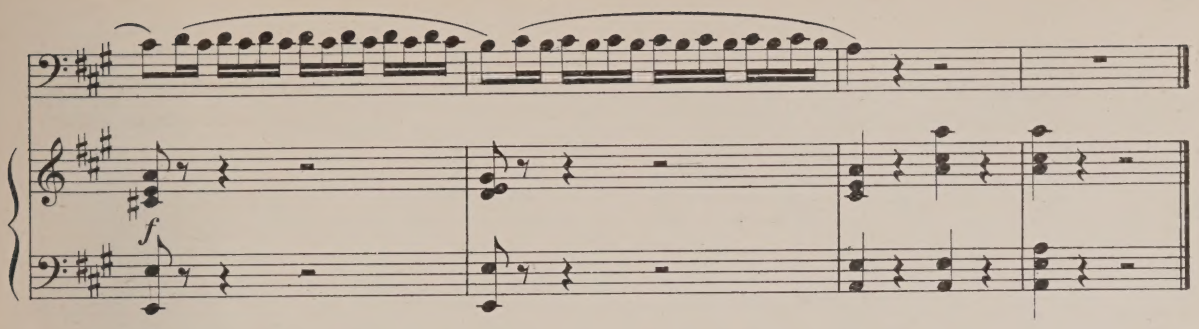


H. PANOFKA, (81bis)



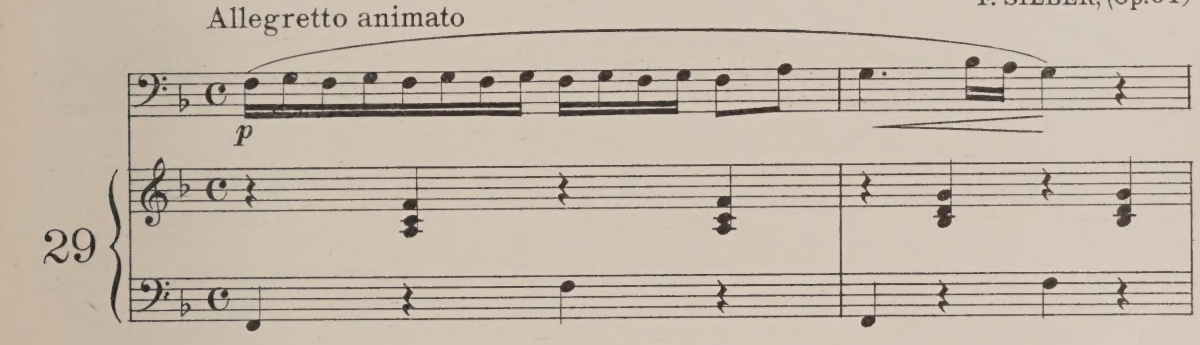
*) To be practised at first *Lento*, then *Moderato*, *Allegro*, and *Allegro molto*.

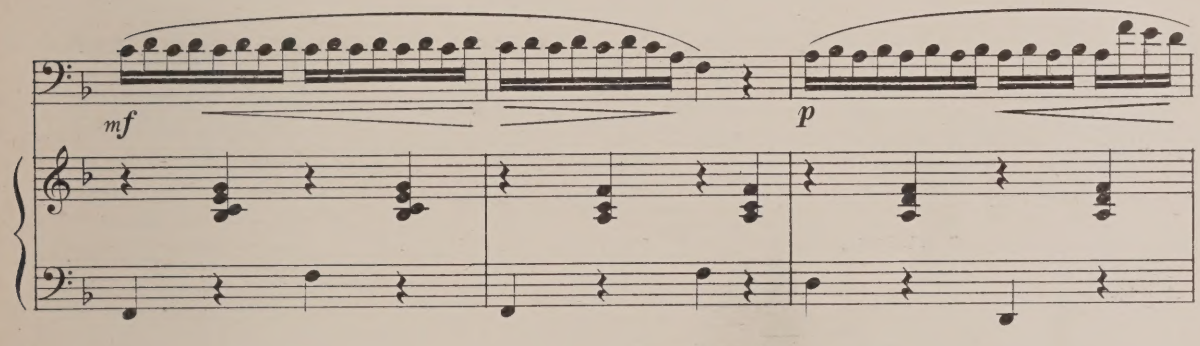

p
p
p
f
f
f

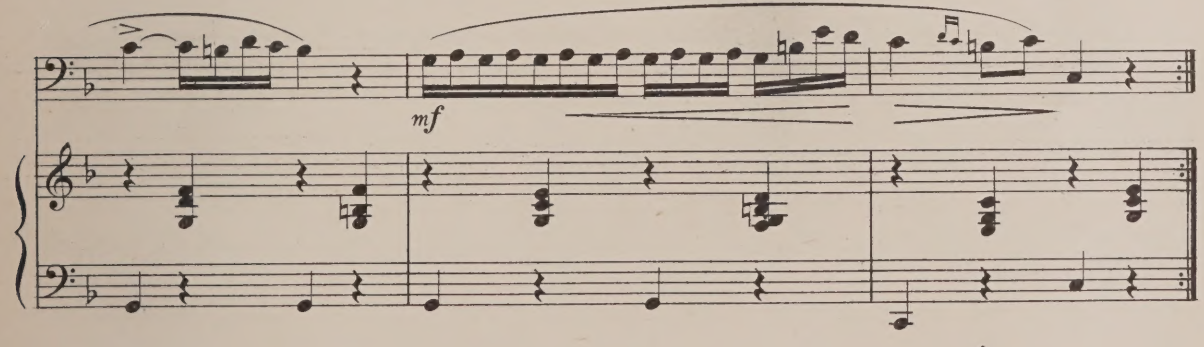


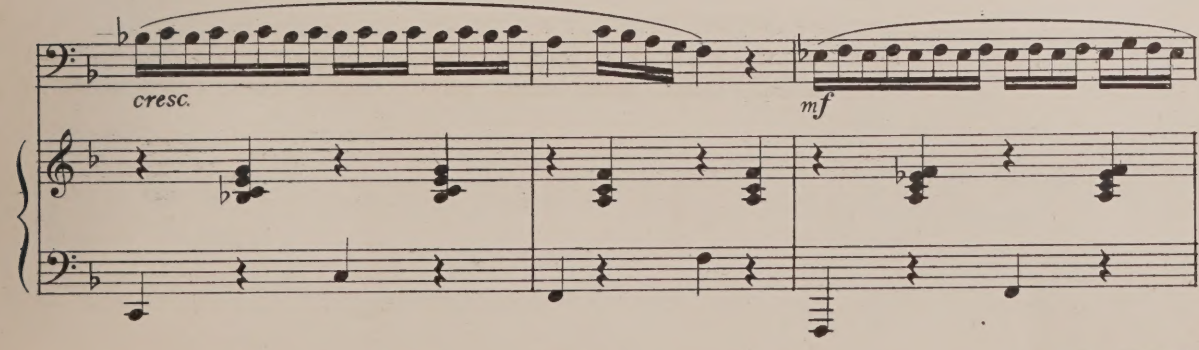
F. SIEBER, (Op. 34)

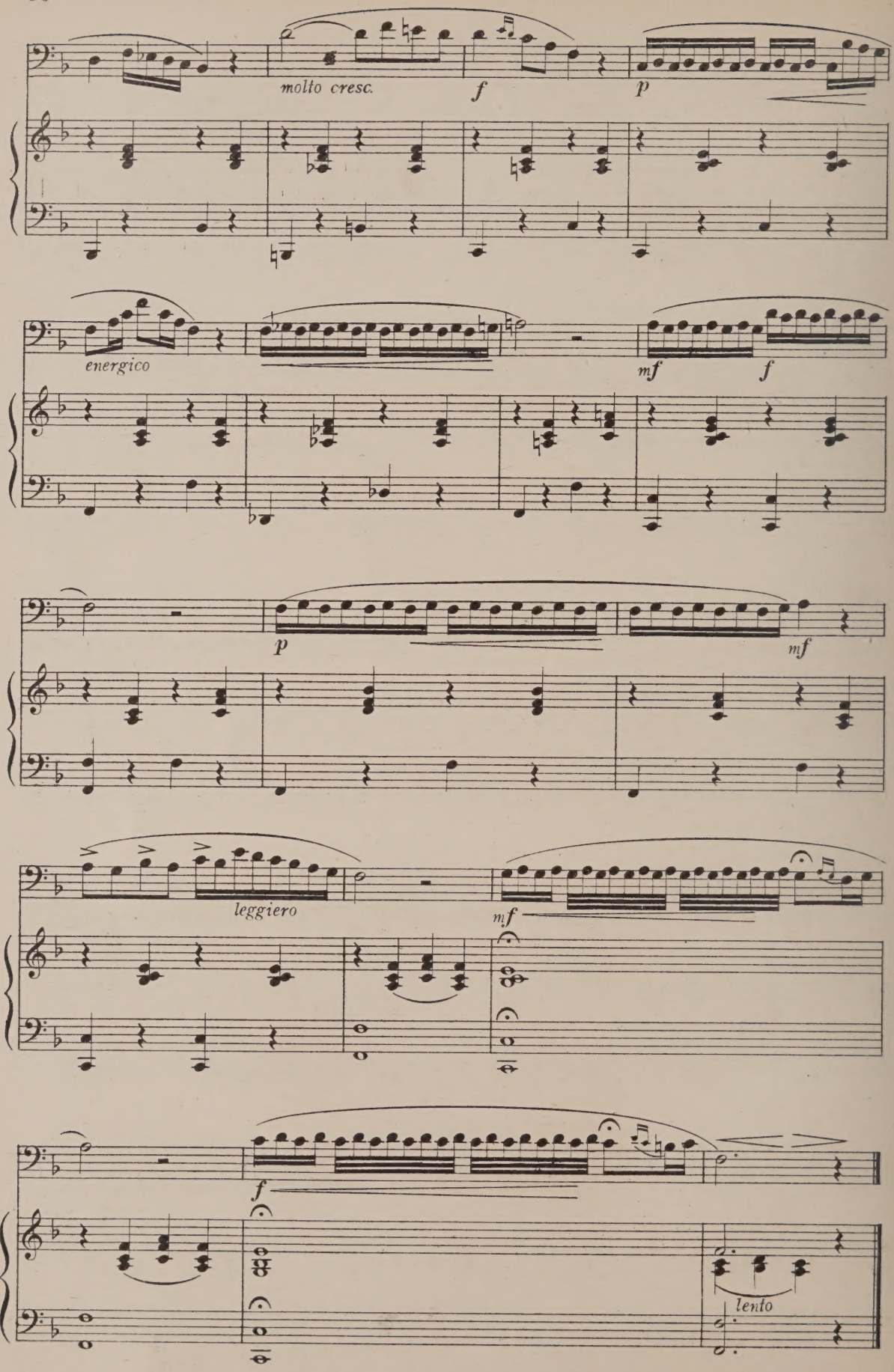
Allegretto animato



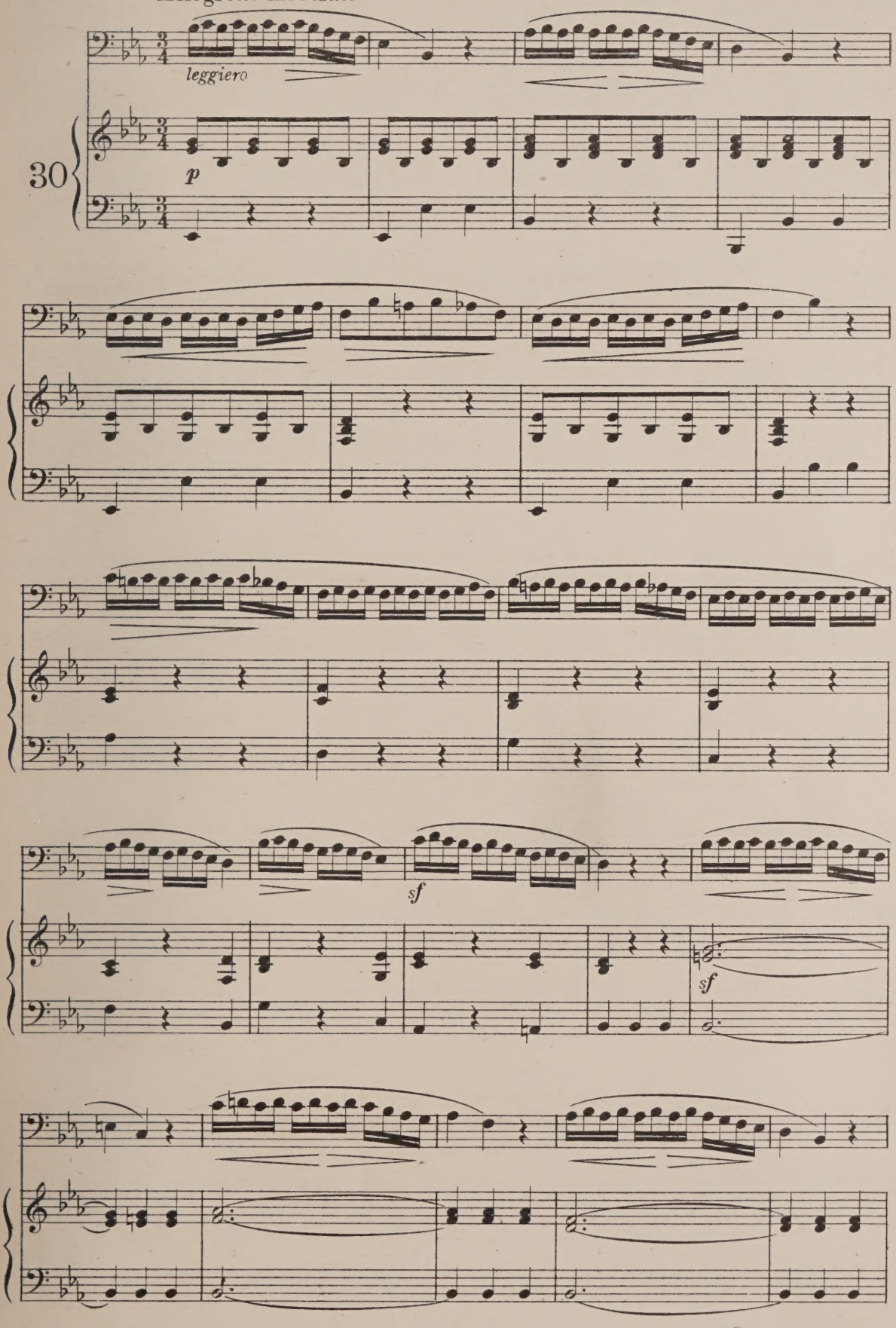







molto cresc.
f
p
energico
mf
f
p
mf
leggiero
mf
f
lento

Allegretto moderato



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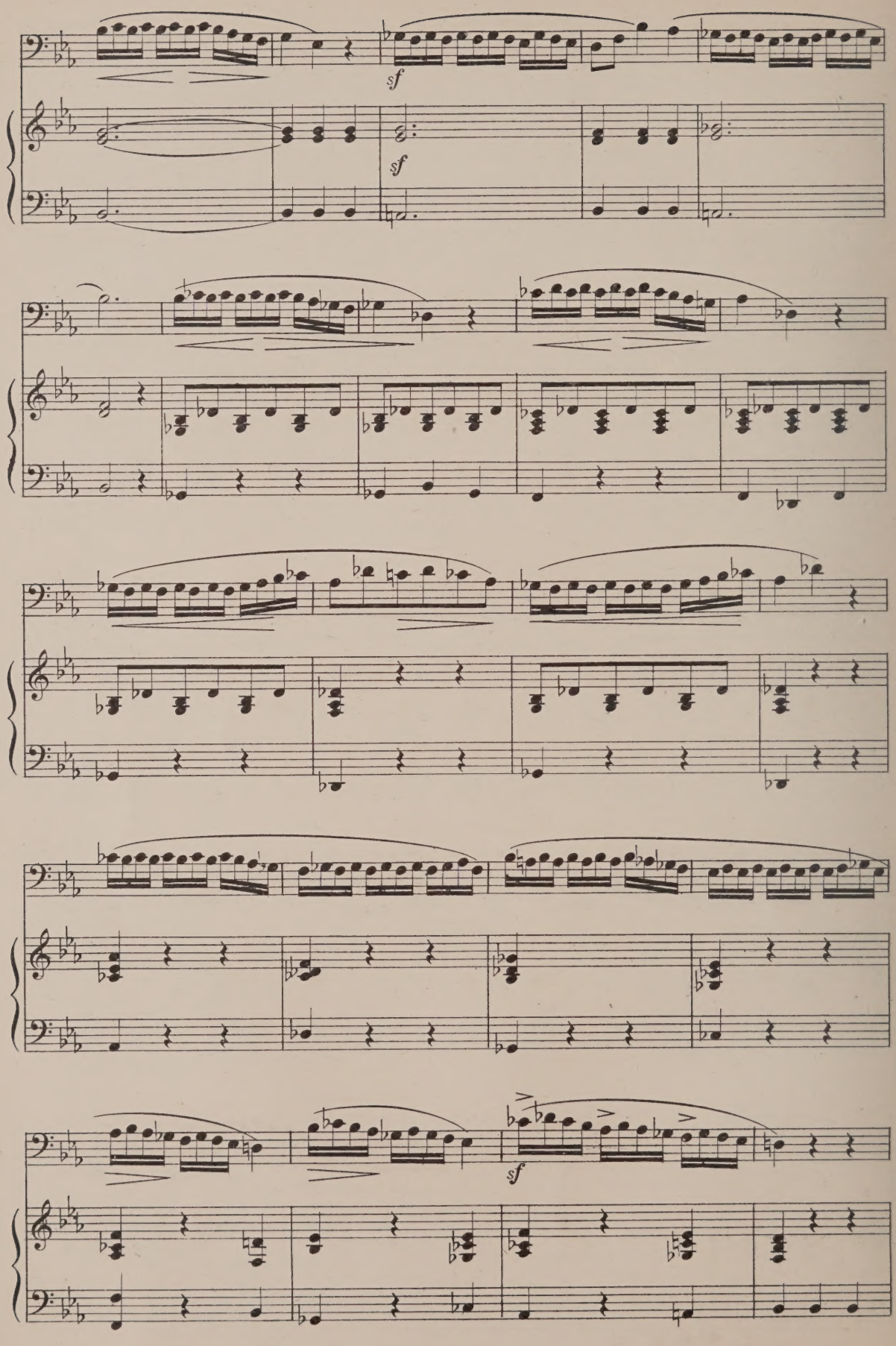

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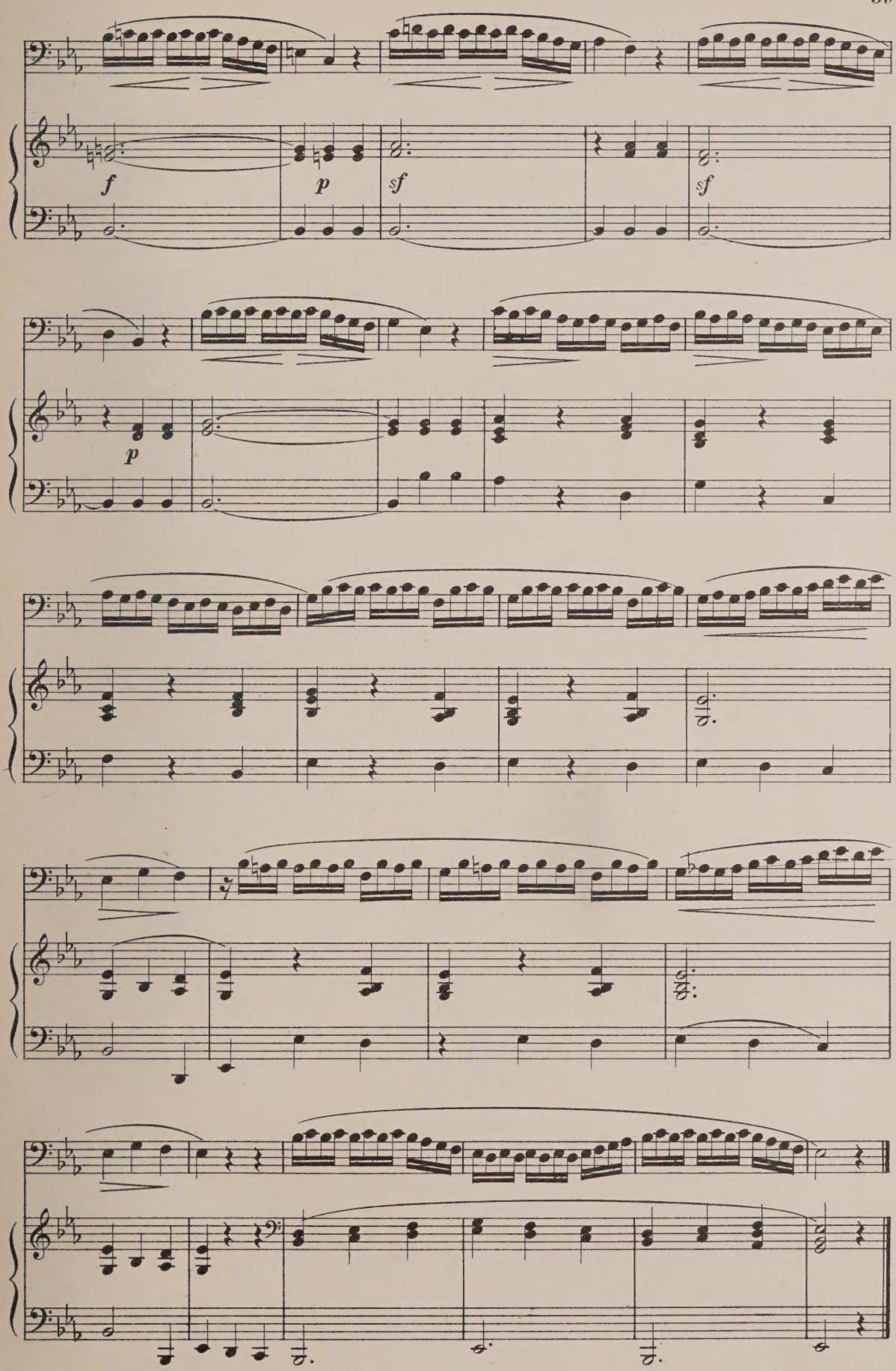
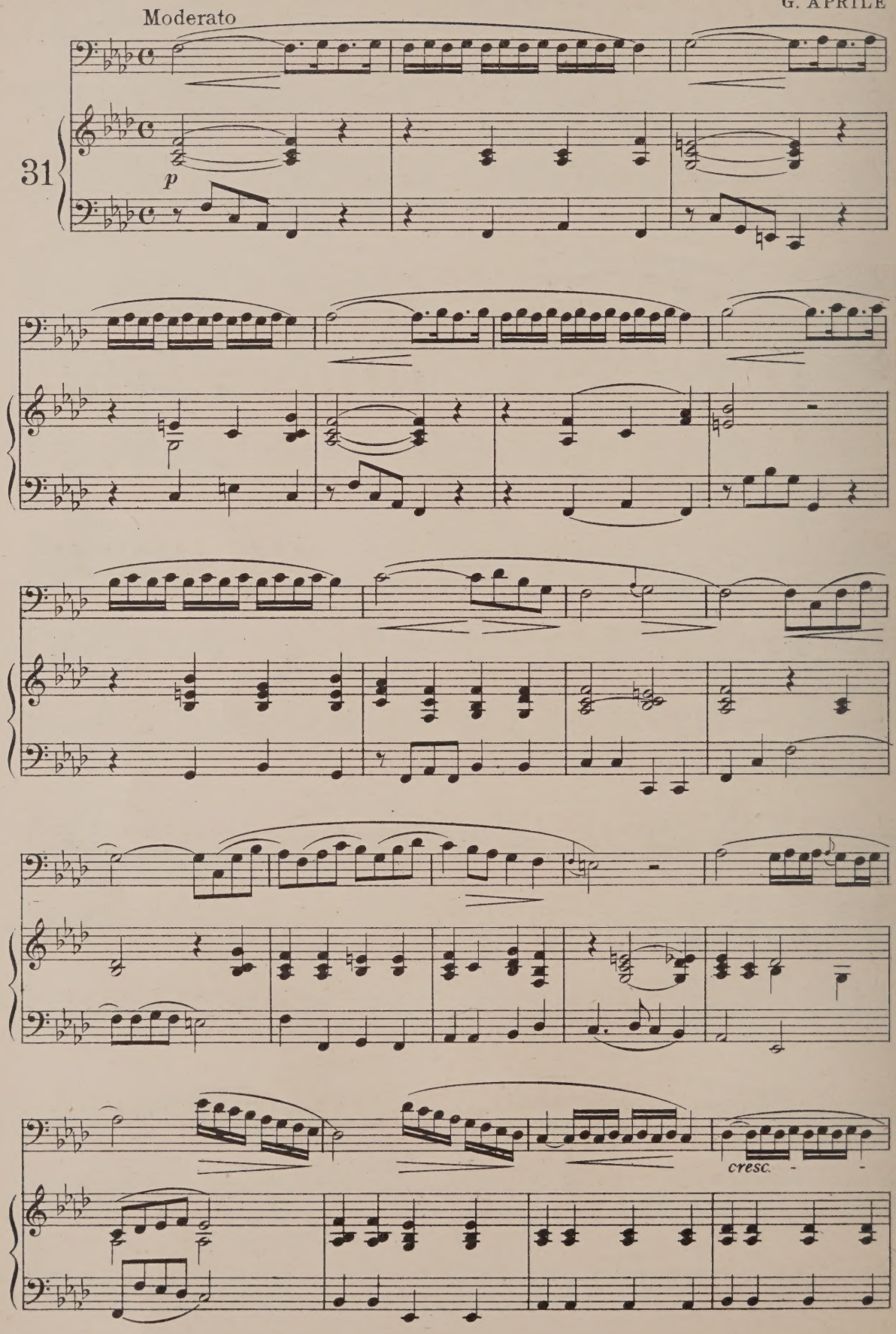
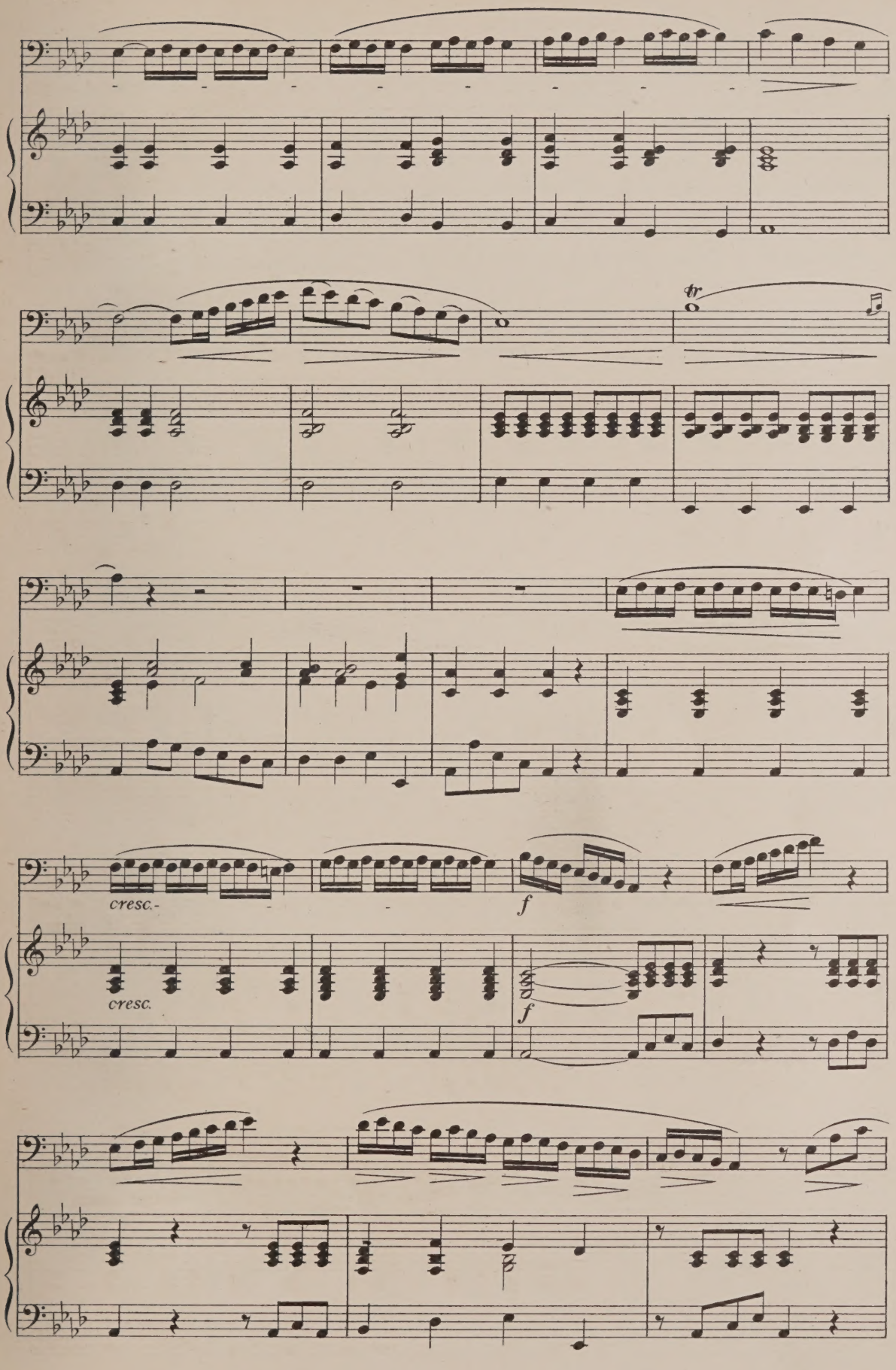
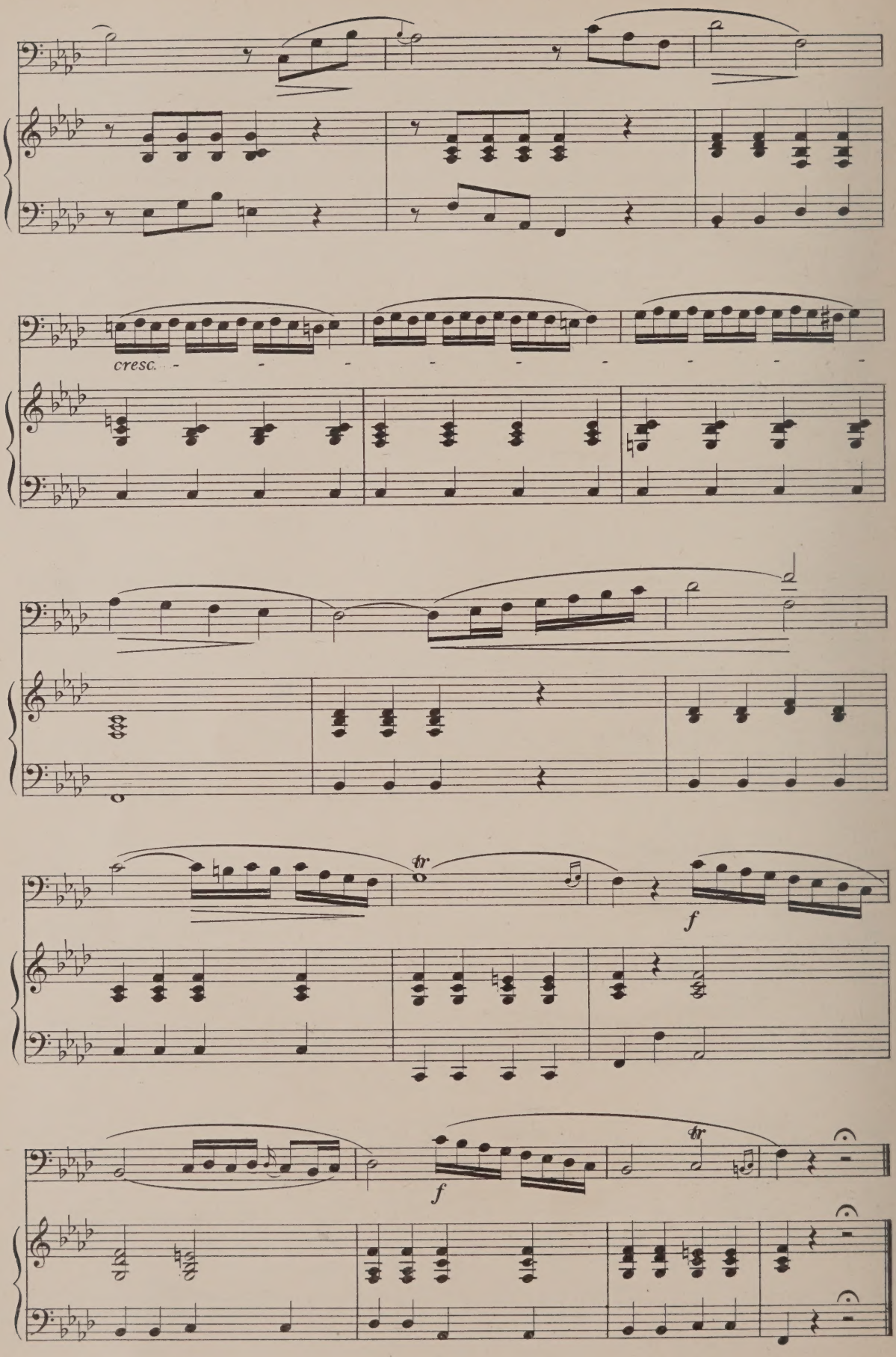

f
p
sf
sf
p


Moderato
31
p
cresc.


tr
cresc.
cresc.
f
f



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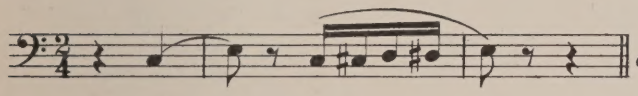
CHROMATIC SCALES *(SCALE CHROMATICHE)*

(L. LABLACHE)

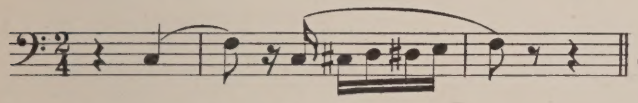
These scales of very difficult execution. Independently of the great lightness and clearness of articulation which they require, there is often the danger, when they are somewhat lengthy, of adding notes, or of not singing enough of them.

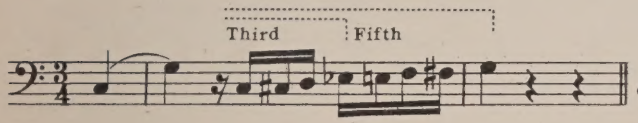
To avoid this, and to ensure correct intonation, it is necessary *first*, to have a clear comprehension of the interval which the first and last note of each group form; *second*, to count the number of semitones which they include and reduce them to measure, taking care, however, that the last note shall fall on a strong part of the measure. According to these principles, the following exercises will prove of great benefit.

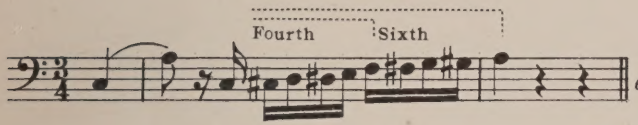
EXERCISES

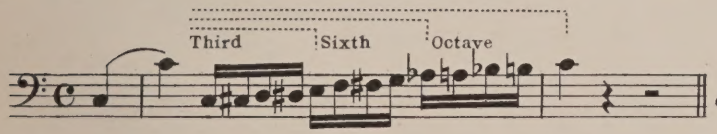


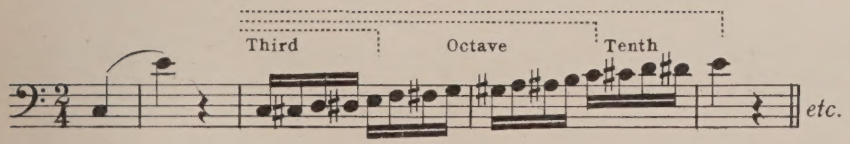
Ascending and descending diatonically within the compass of the voice.











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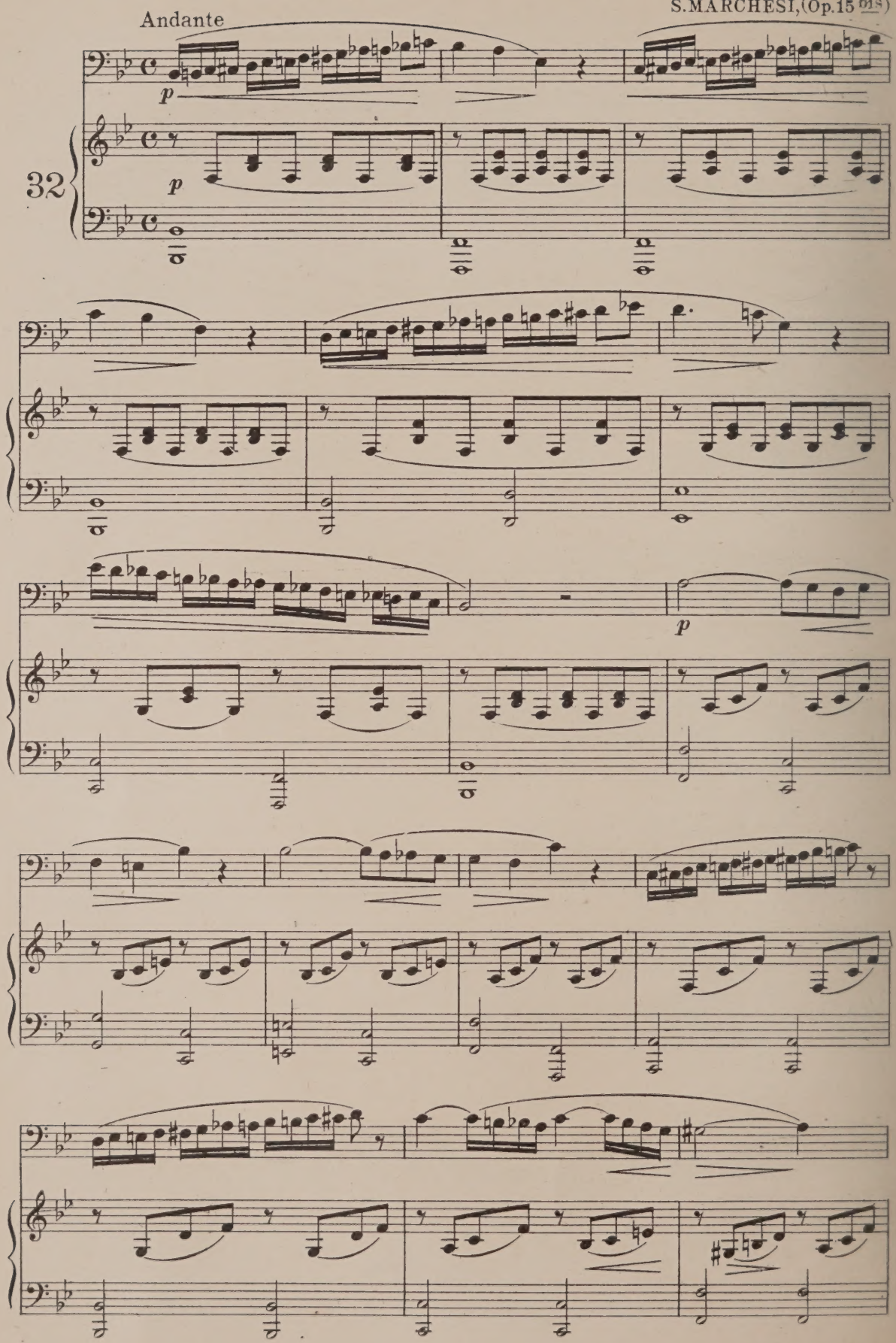

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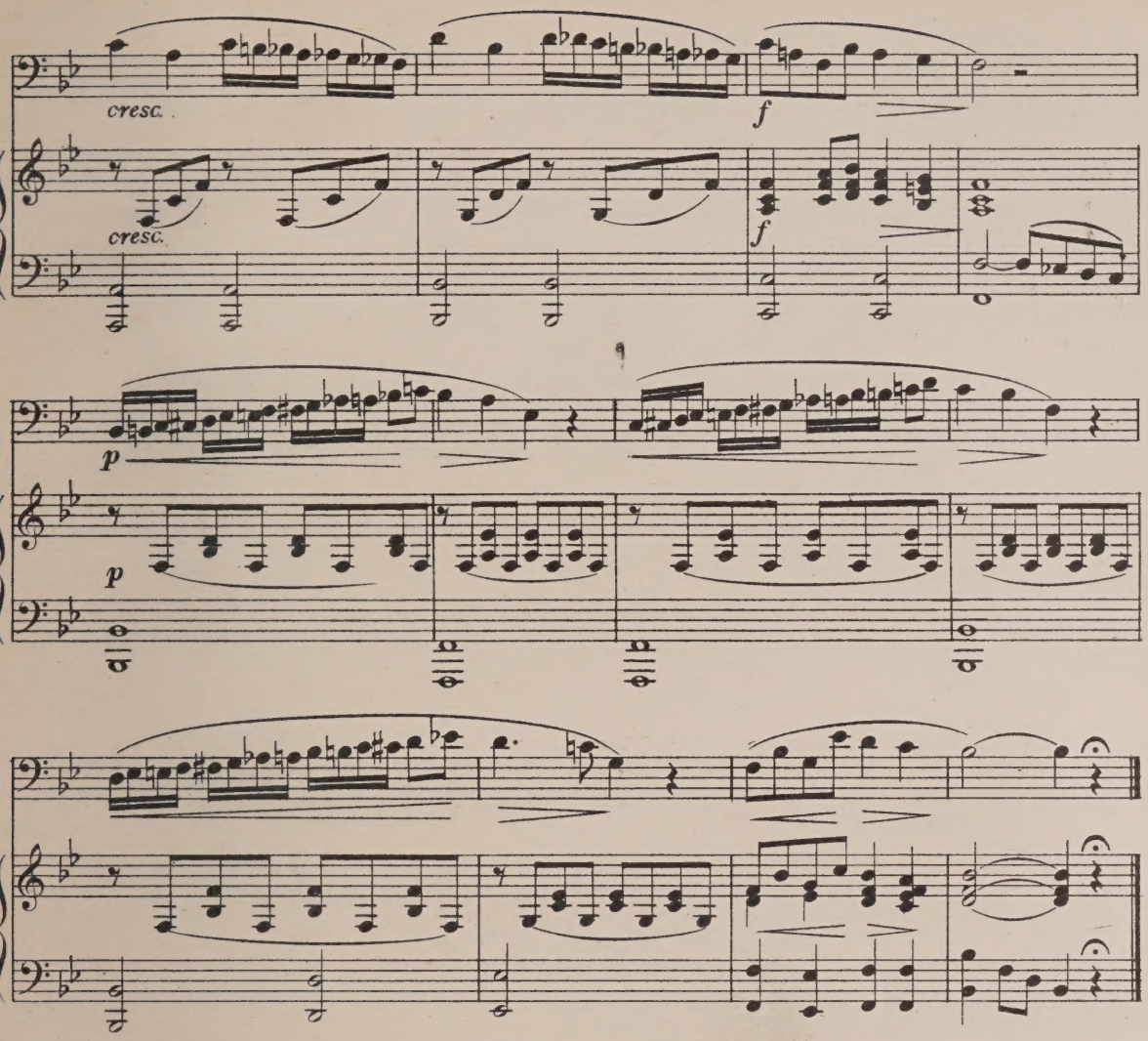
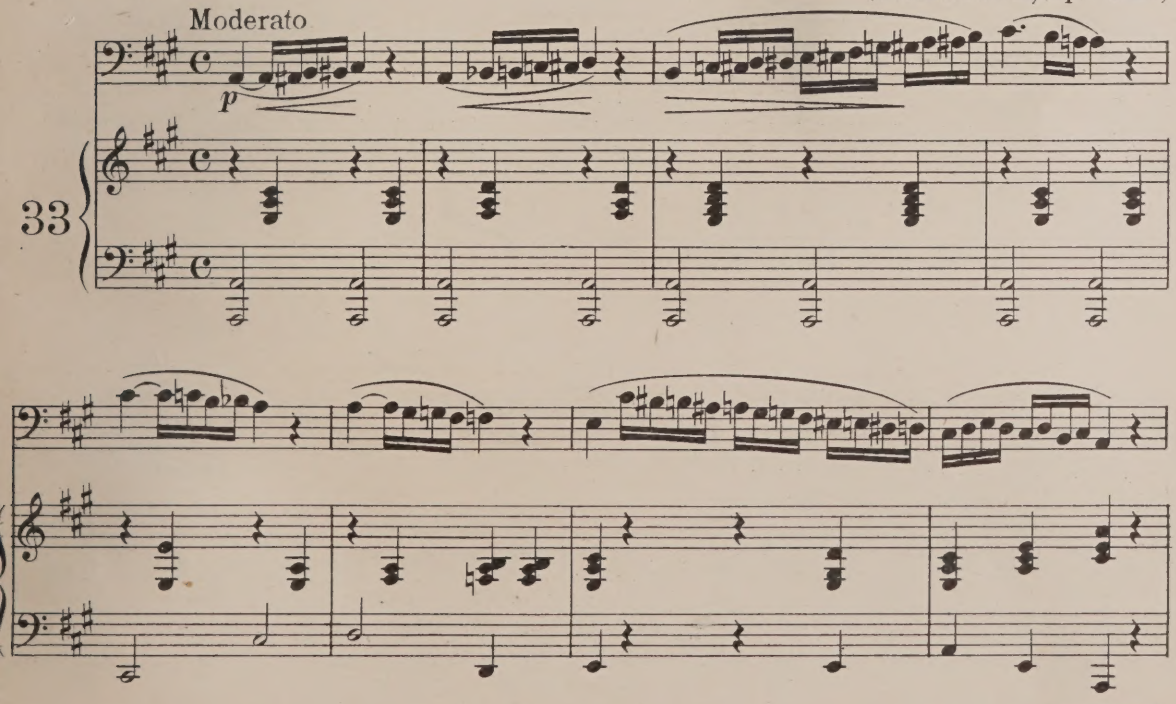
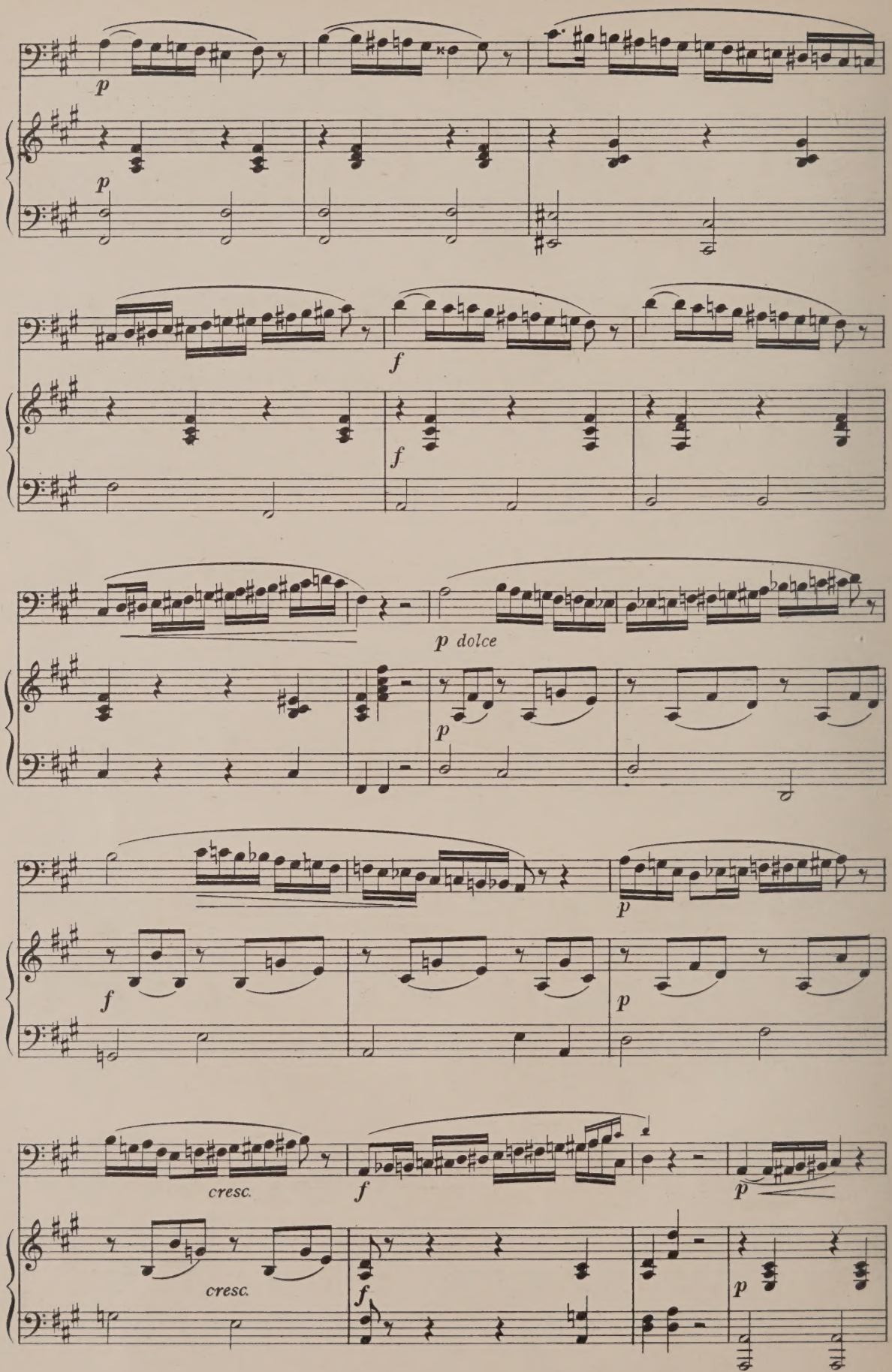


H. PANOFKA,(Op. 81 bis)





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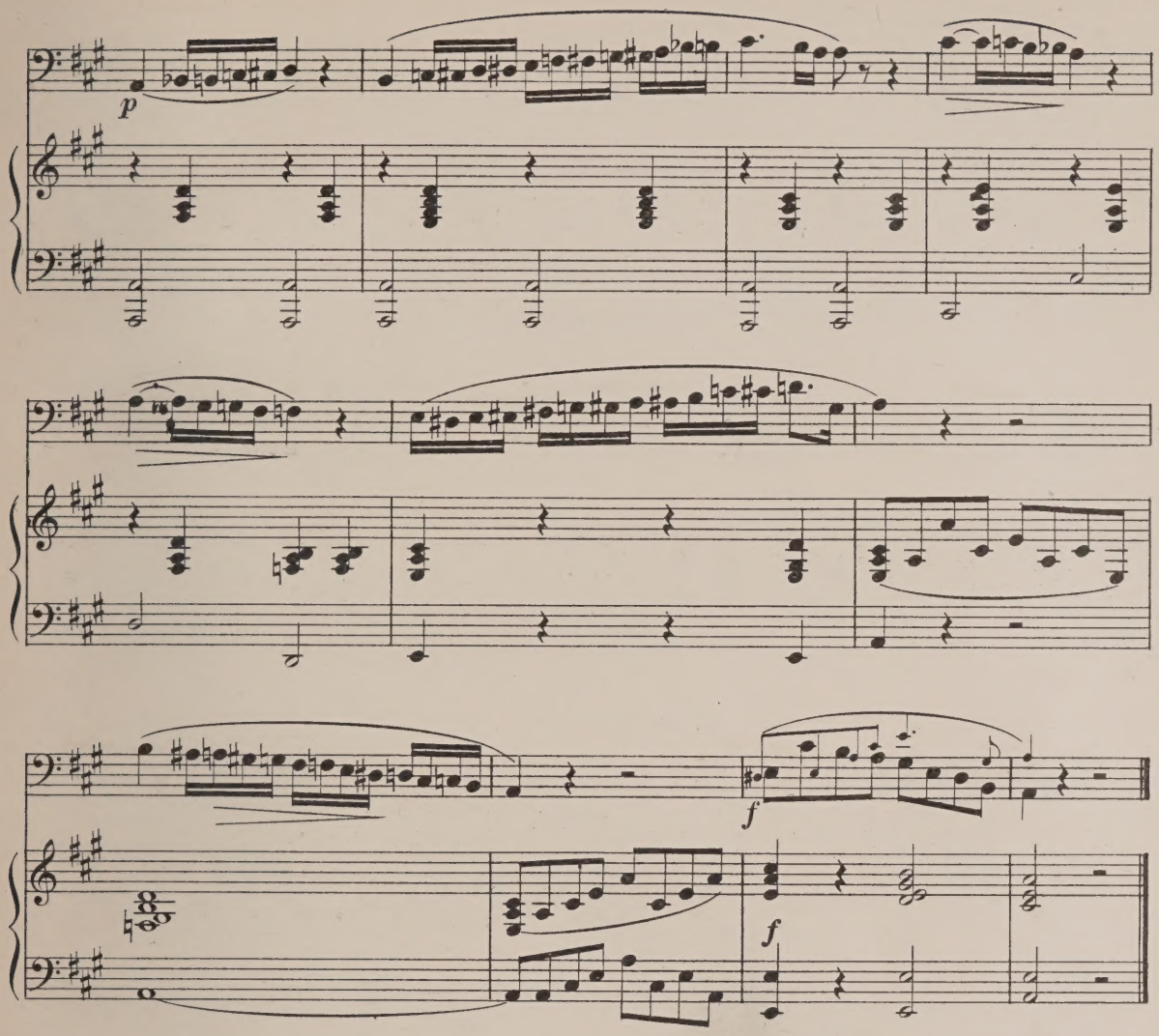
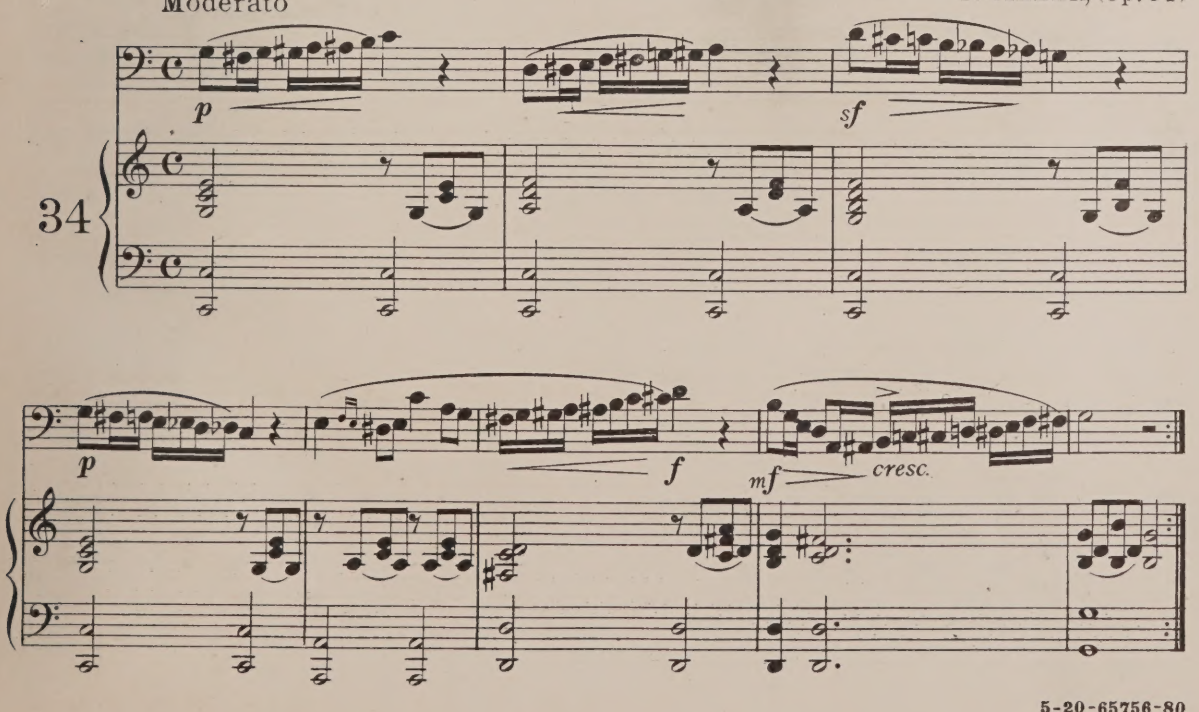
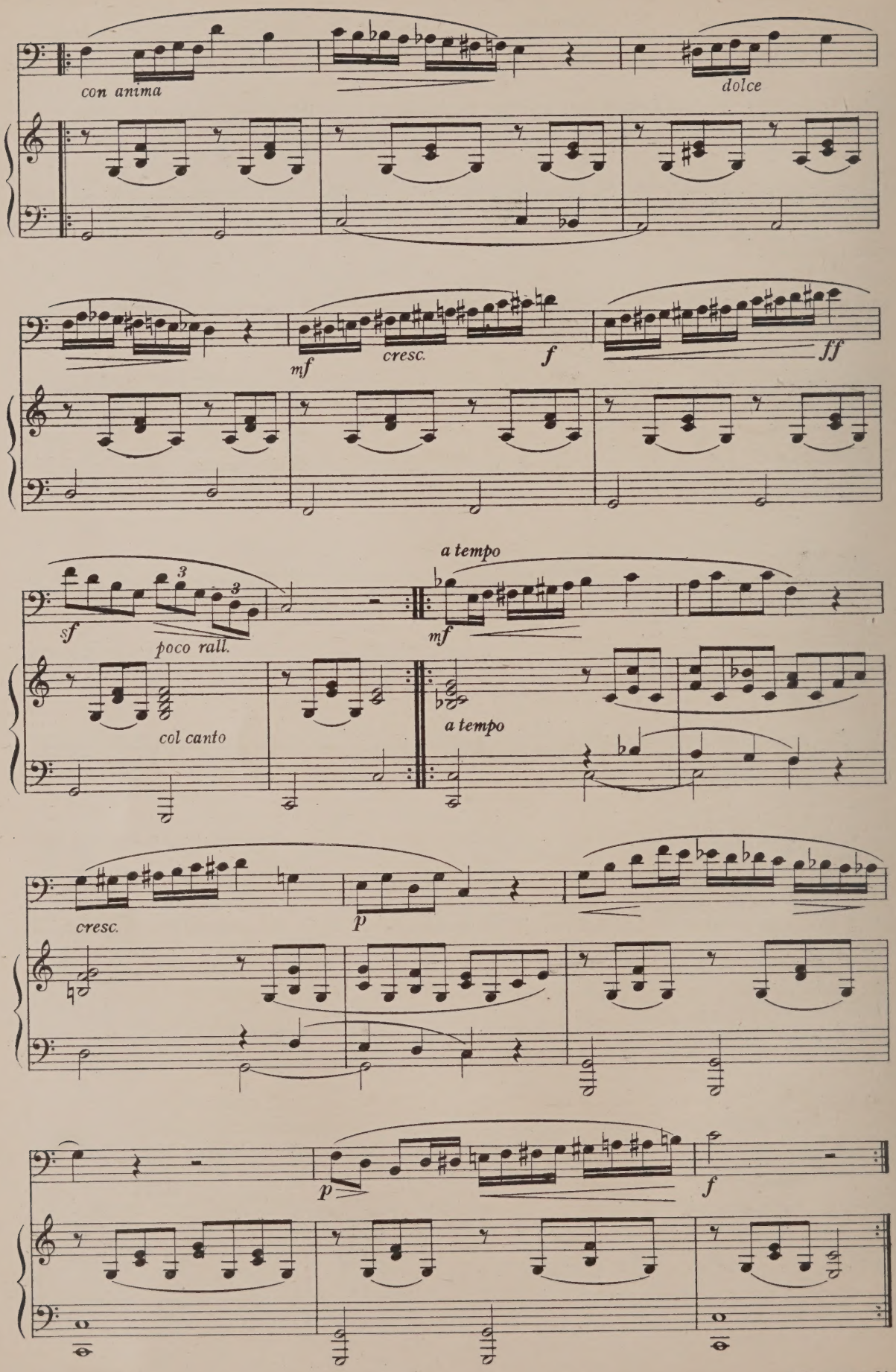


Moderato

F. SIEBER, (Op. 34)




con anima
dolce
mf
cresc.
f
ff
sf
poco rall.
a tempo
mf
col canto
a tempo
cresc.
p
p
f

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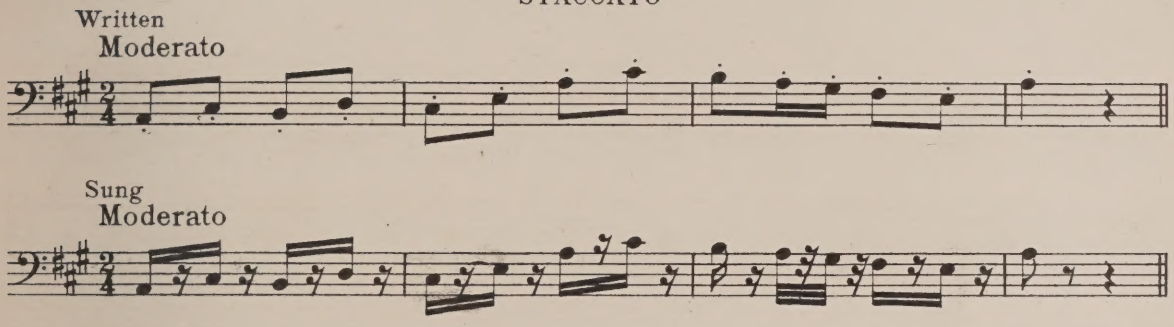
DETACHED NOTES *(STACCATO and PICCHETTATO)*

(A. RANDEGGER)

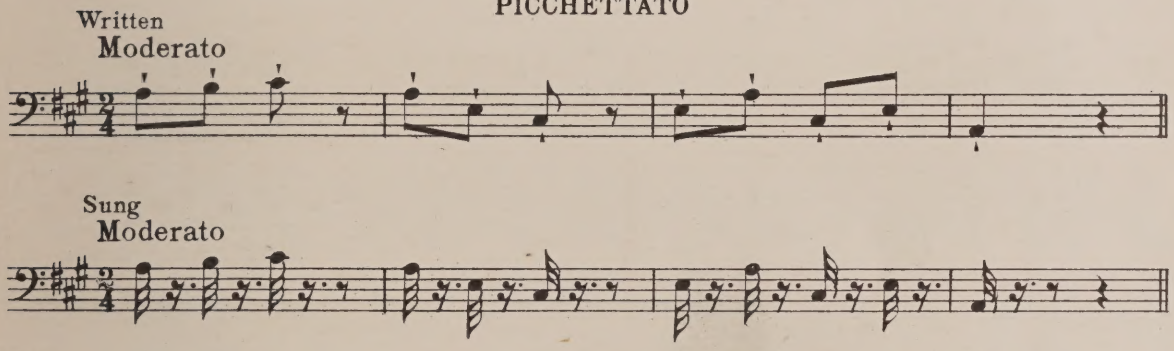
The "Staccato" is indicated by dots and the "Picchettato" by small "dashes" placed above or below the notes.

EXAMPLES

STACCATO



PICCHETTATO



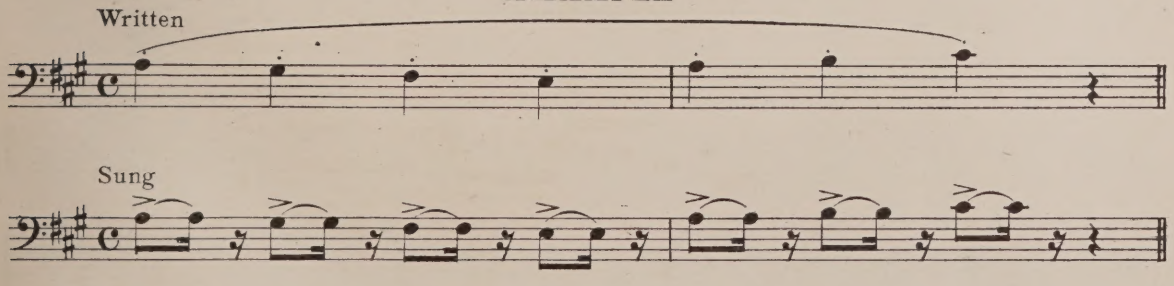
From the above examples it will be seen that in singing staccato or picchettato passages, a short pause must occur between one note and the other.

Care should be taken never to aspirate when "attacking" the sound, nor allow any breath to escape during the short pauses between the notes.

A moderate practise of staccato-singing will aid the Vocal organs in attaining elasticity and freedom of action.

A slur placed above the dots in staccato passages, indicates that the notes should be sung in marked but somewhat less detached manner, as the following example will clearly define.

EXAMPLE



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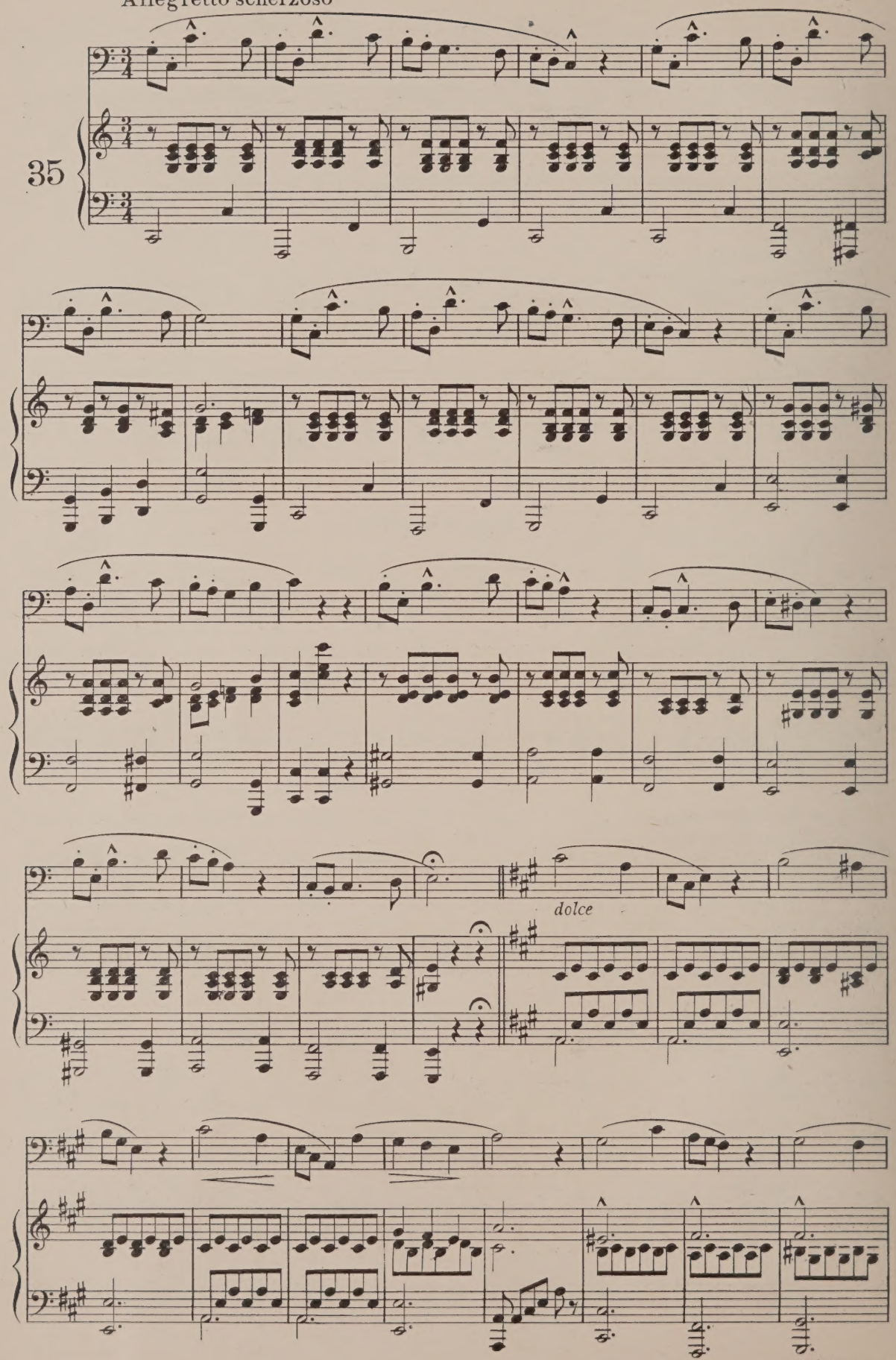
Allegretto scherzoso

J. CONCONE, (Op. 17)



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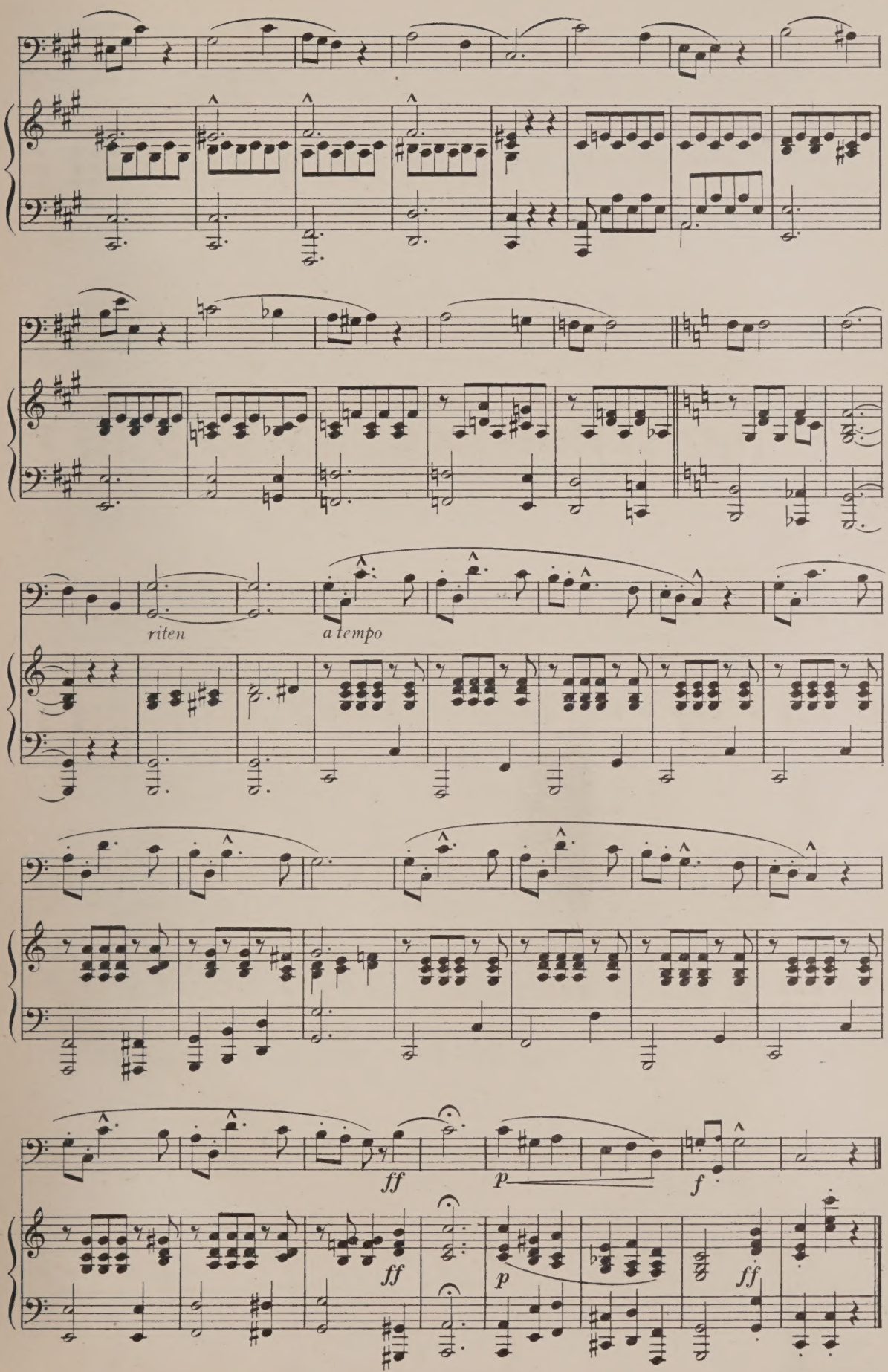
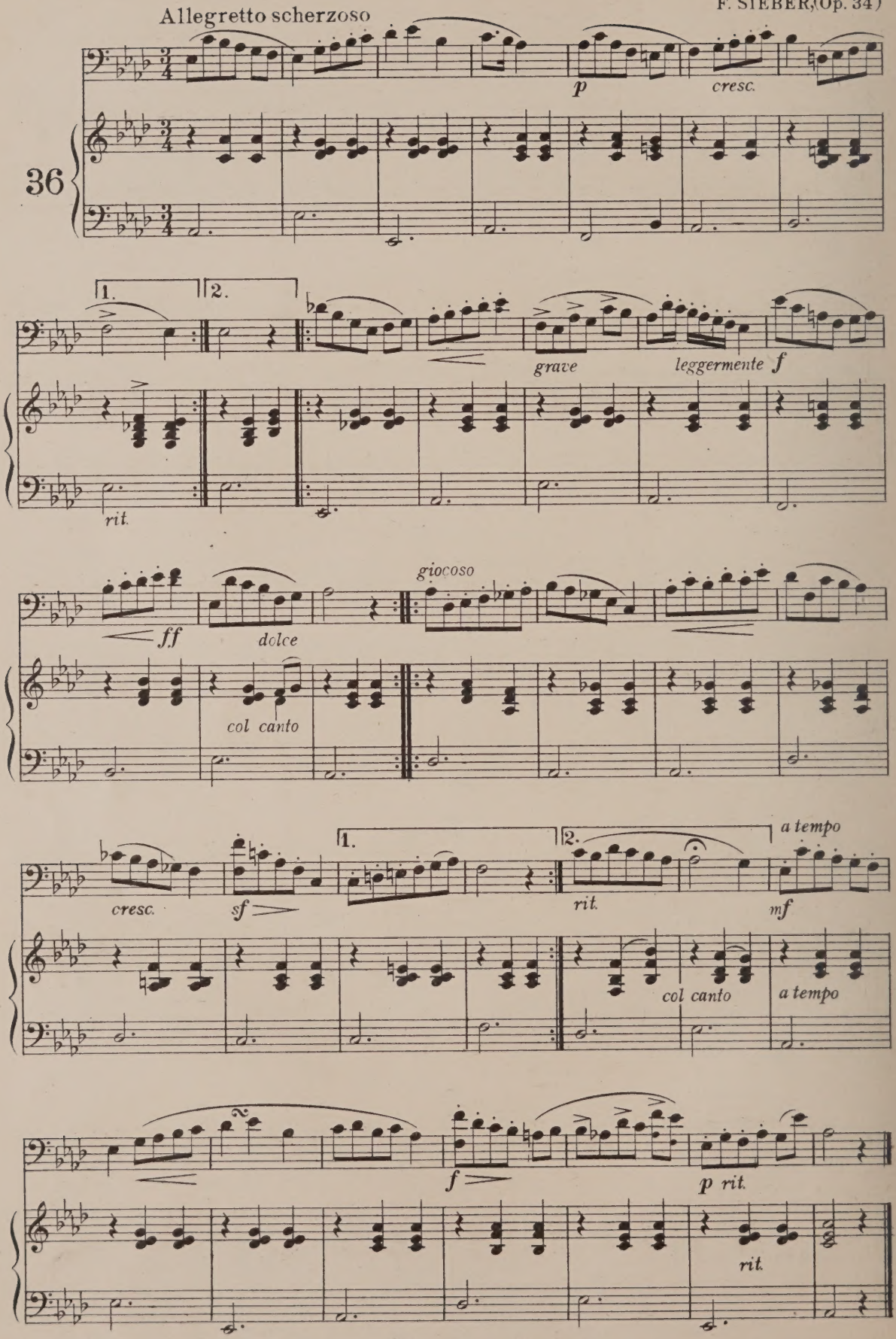
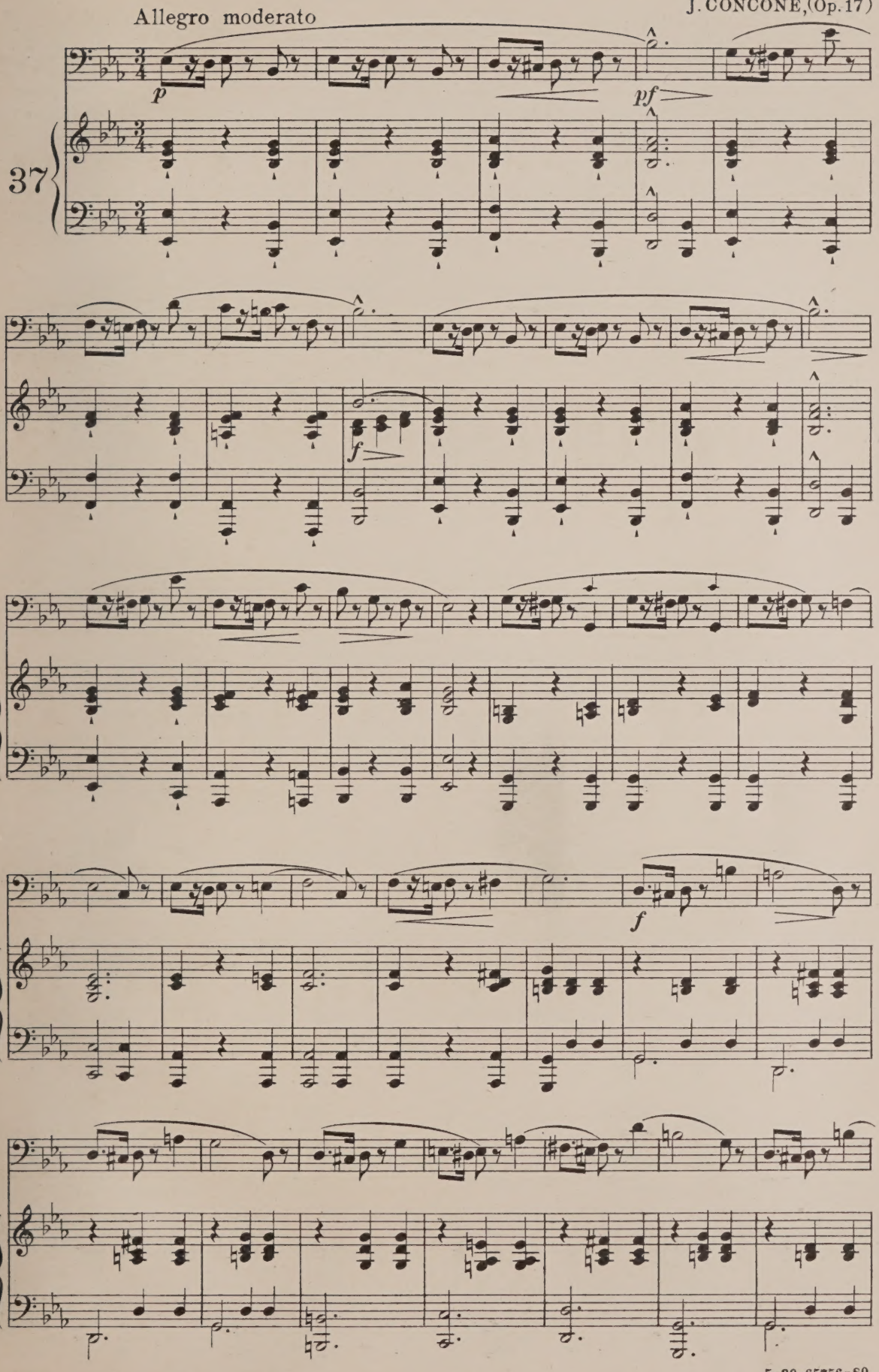
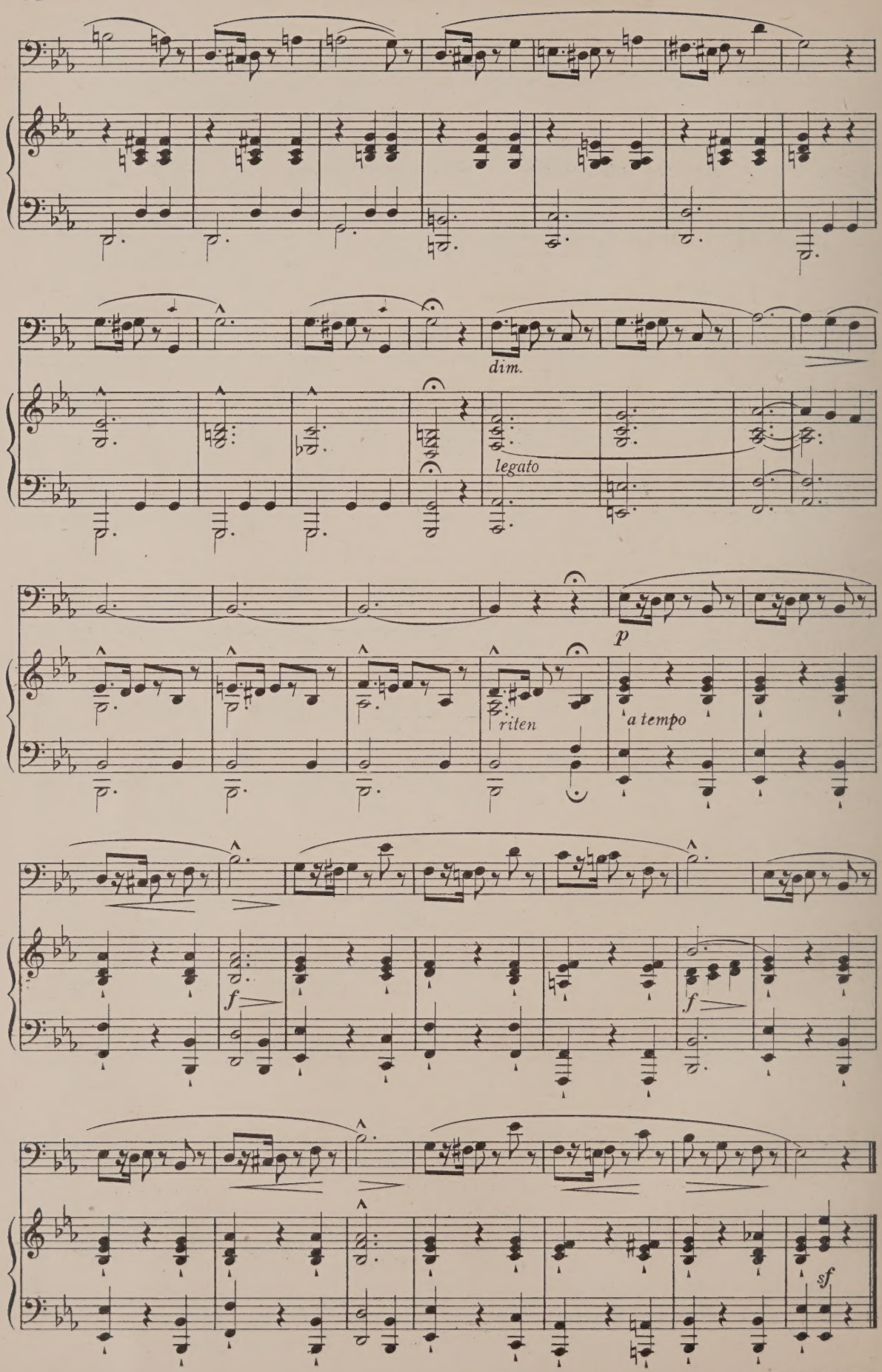

riten
a tempo
ff
p
f
ff
p
ff


Allegretto scherzoso
p
cresc.
36
1.
2.
grave
leggermente
f
rit.
giocoso
ff
dolce
col canto
cresc.
sf
1.
2.
rit.
a tempo
mf
col canto
a tempo
f
p rit.
rit.


Allegro moderato
37
p
pf
f
f



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THE "ROULADE" *(VOLATA or VOLATINA)*

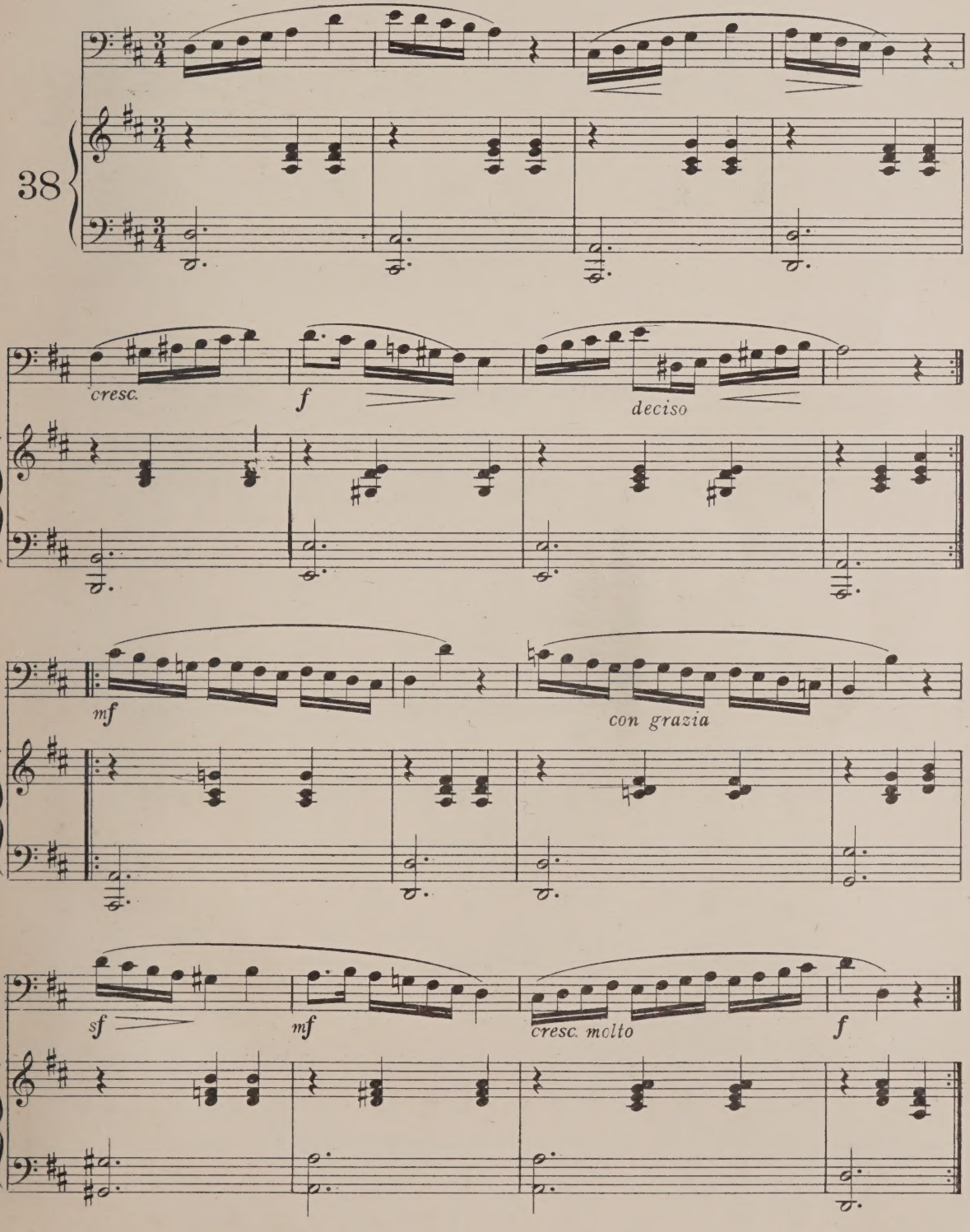
(L. LABLACHE)

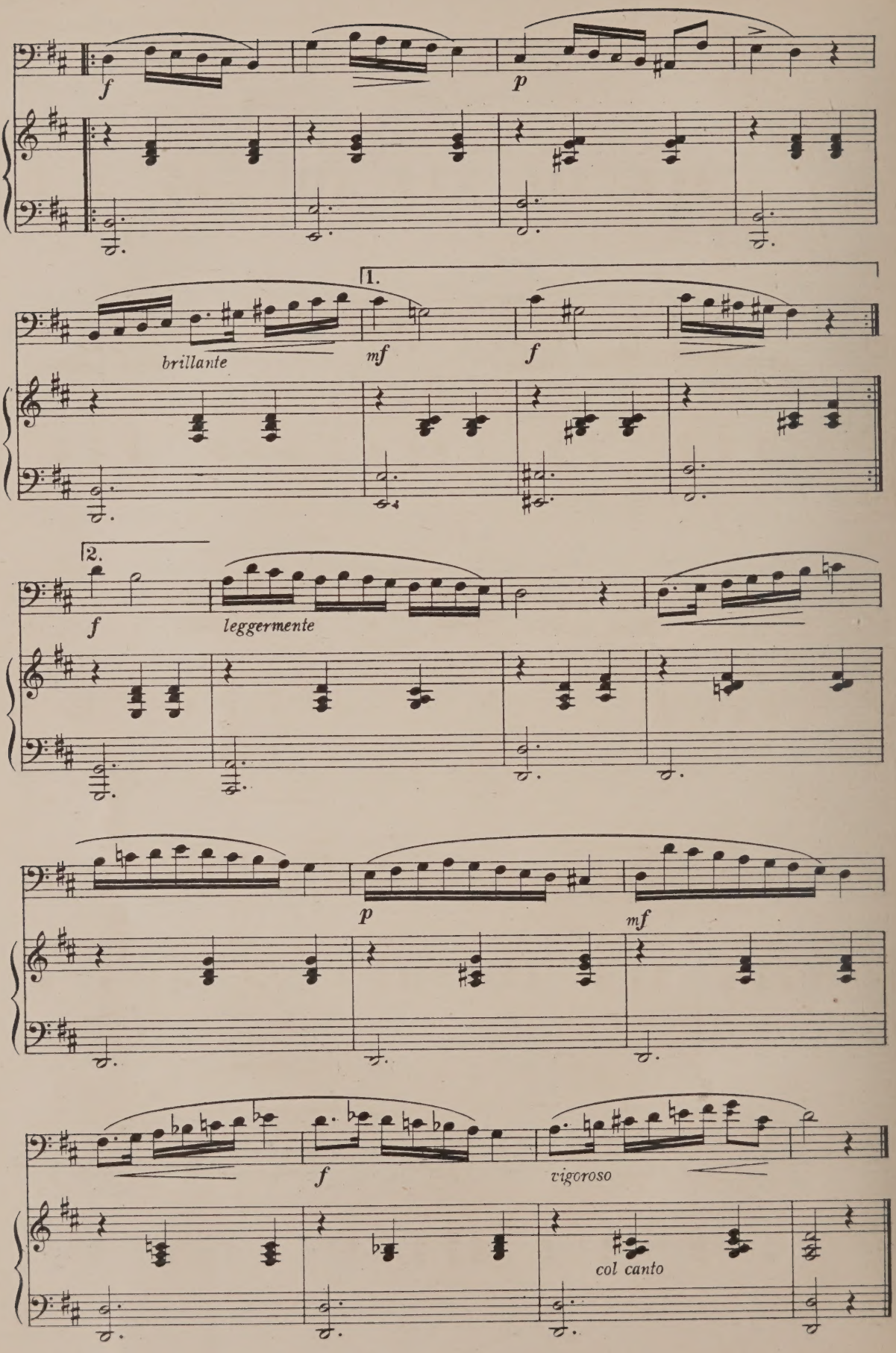
The "Roulade" (in Italian "Volata") is in singing, the rapid series of sounds, which form what are called "Runs" in instrumental music.

Much lightness of voice is required in its execution, and to attain it, one ought *First*, to practise it very slowly at first, in order to ensure true intonation. *Second*, to increase the force in ascending scales. *Third*, to mark, with firmness the first sounds of the descending scales and gradually diminish the force down to the lowest note. *Fourth*, to accelerate the movement little by little, fixing the thought on the sounds which commence the strong parts of the measure.

Andantino animato

F. SIEBER (Op. 34)





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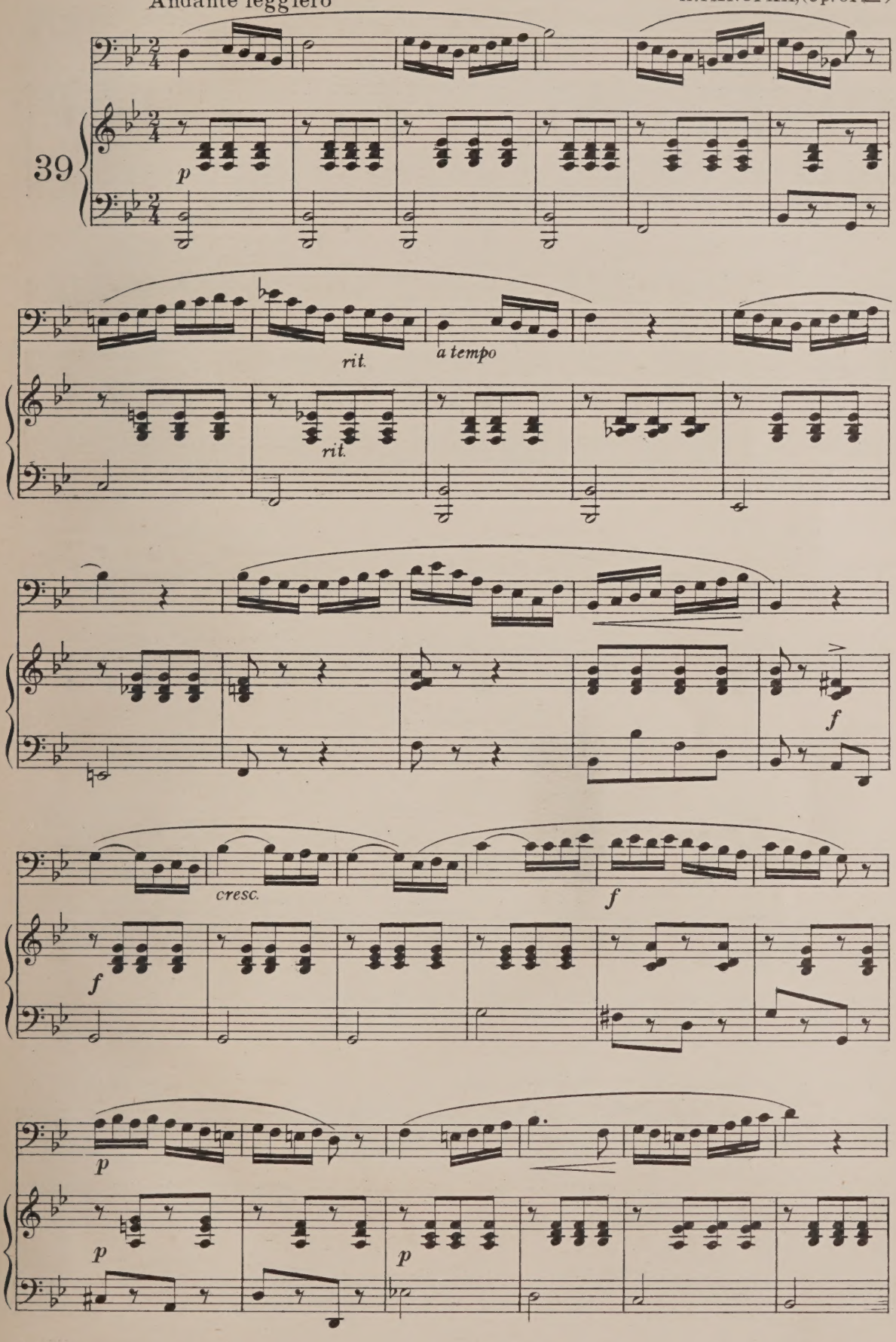
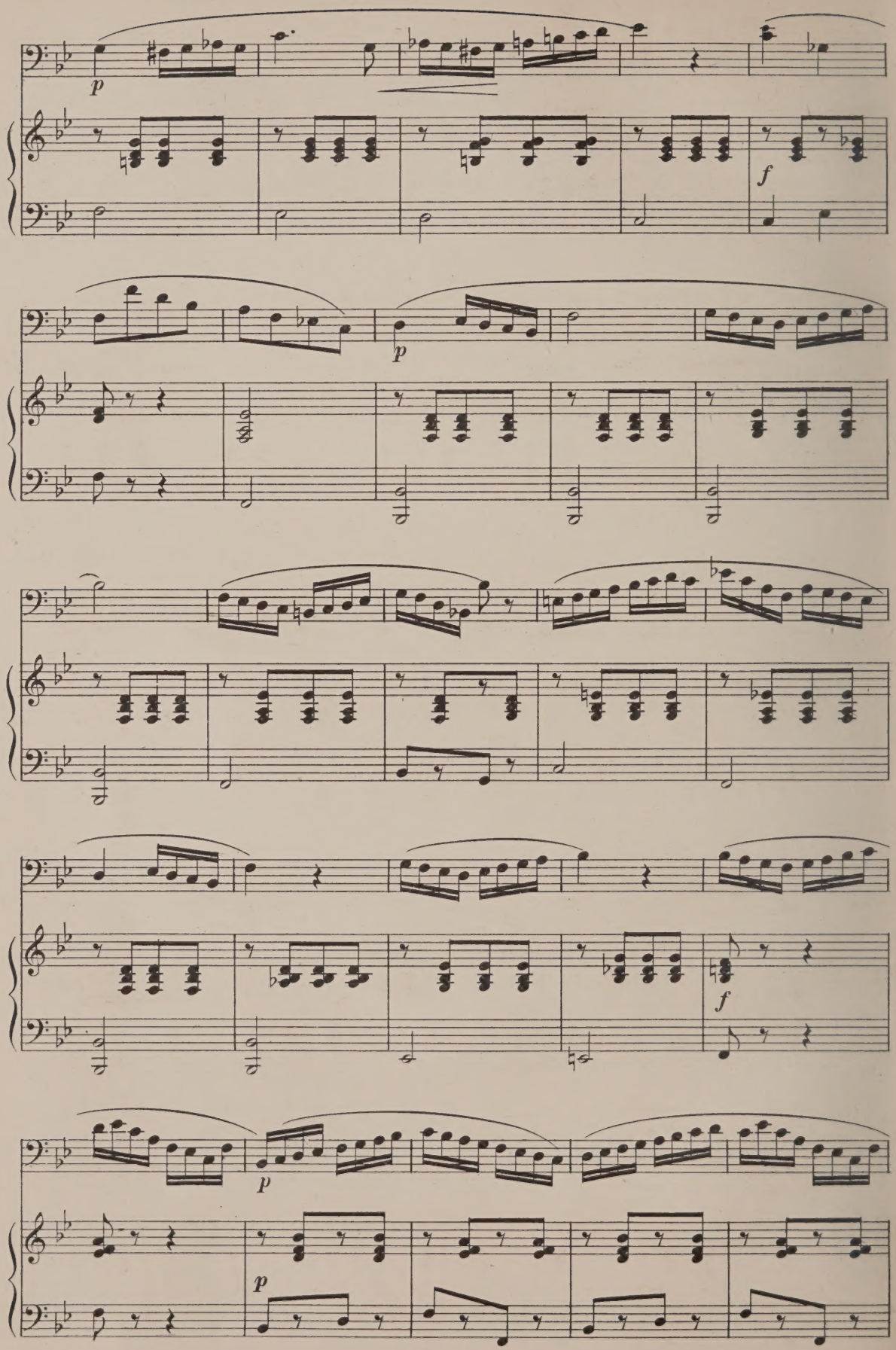
Andante leggiero

H. PANOFKA, (Op. 81 bis)

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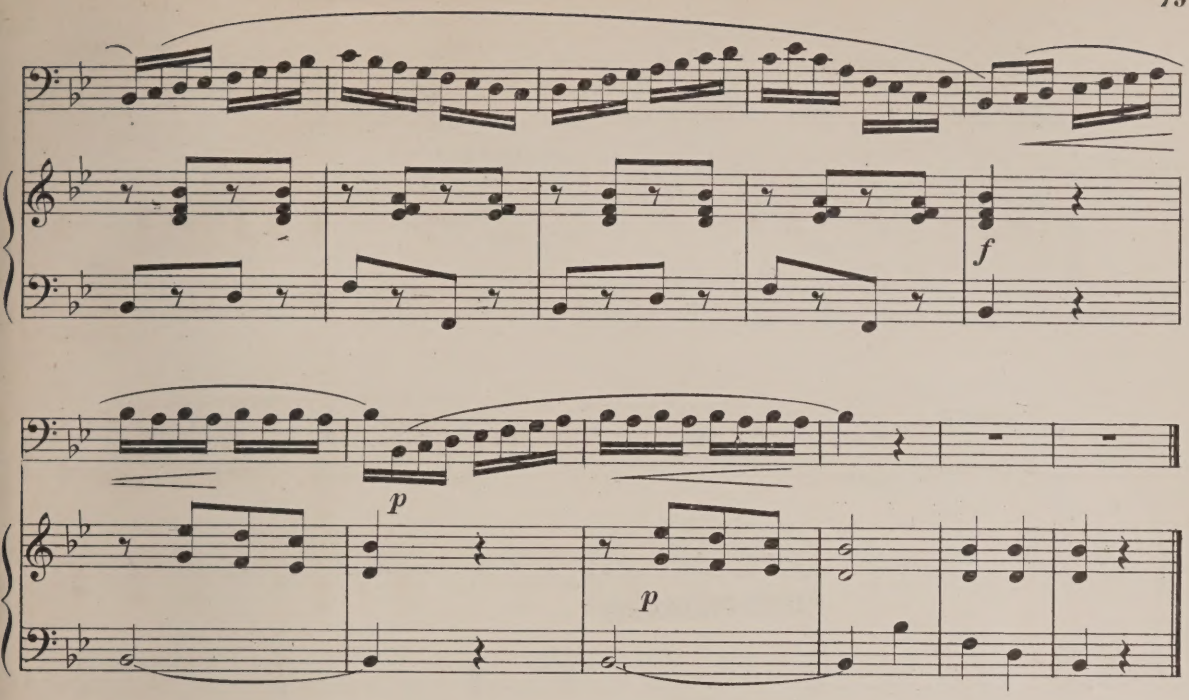
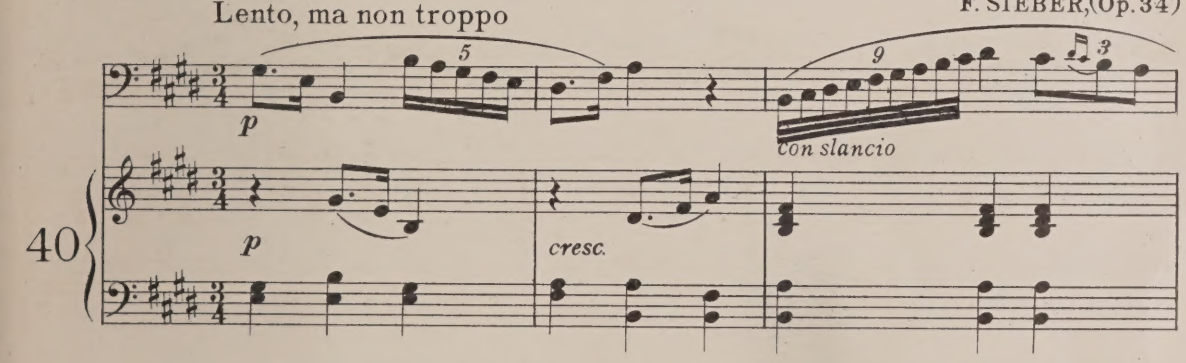
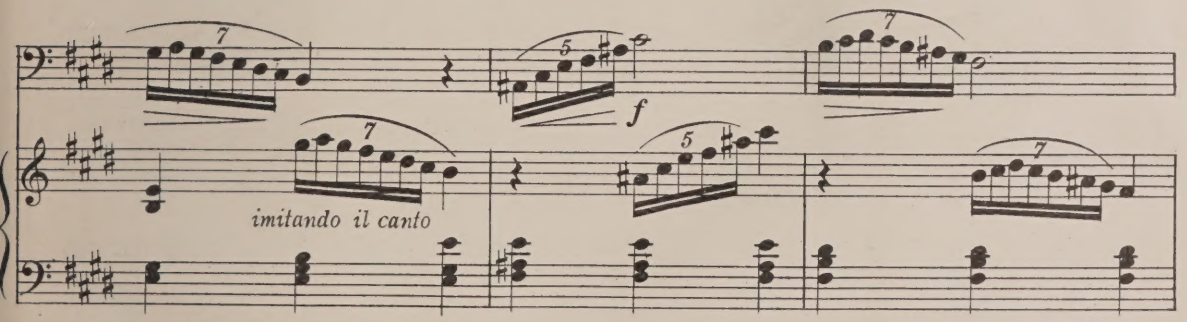
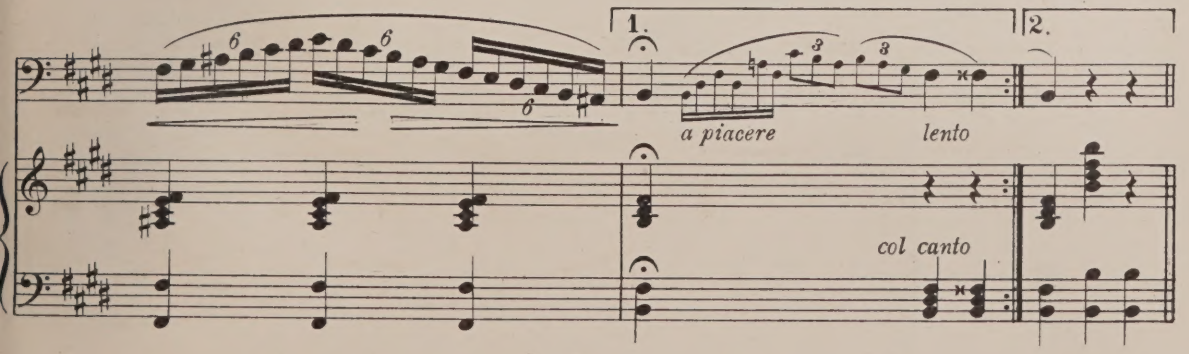


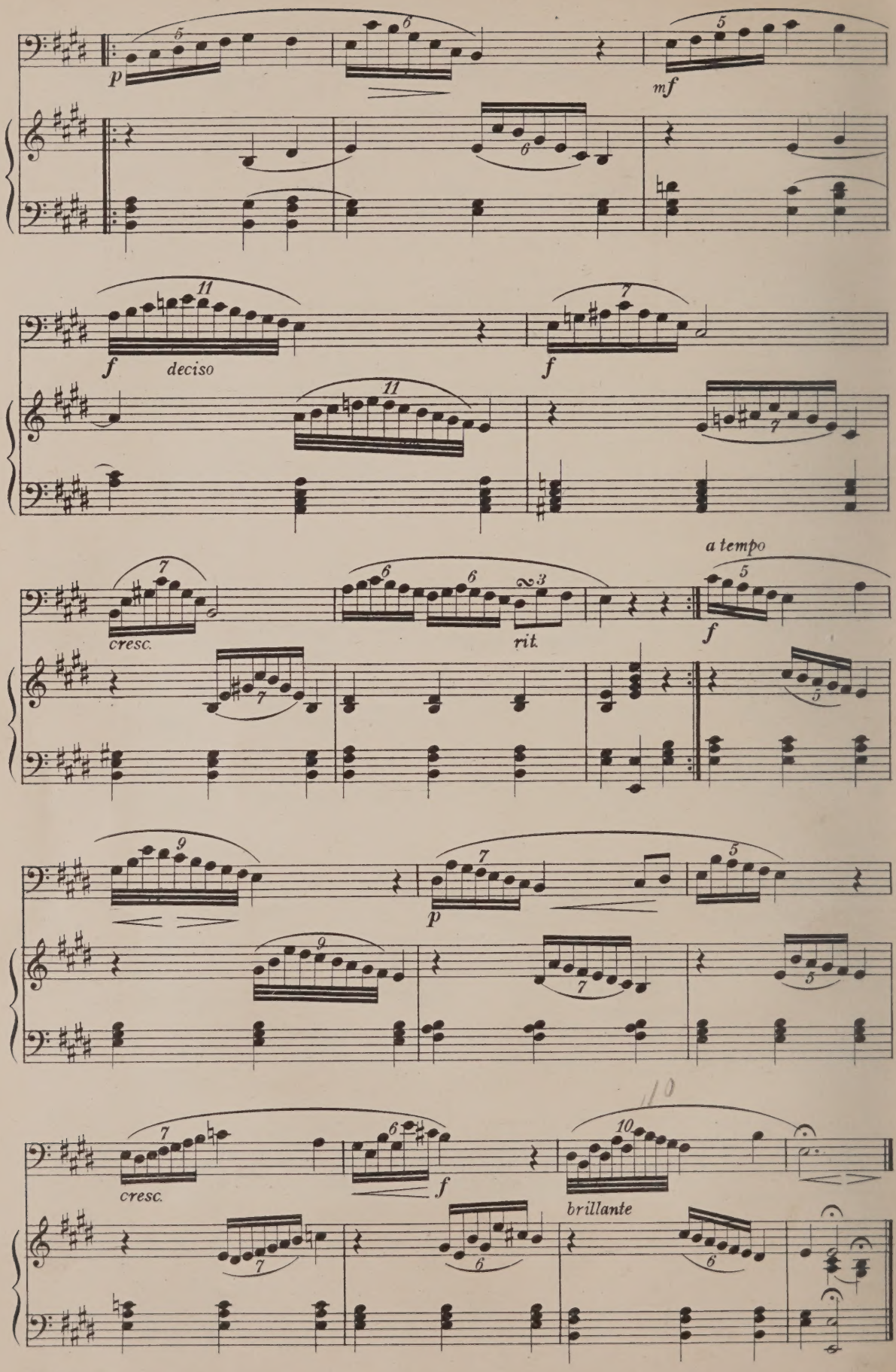
Lento, ma non troppo

F. SIEBER,(Op. 34)





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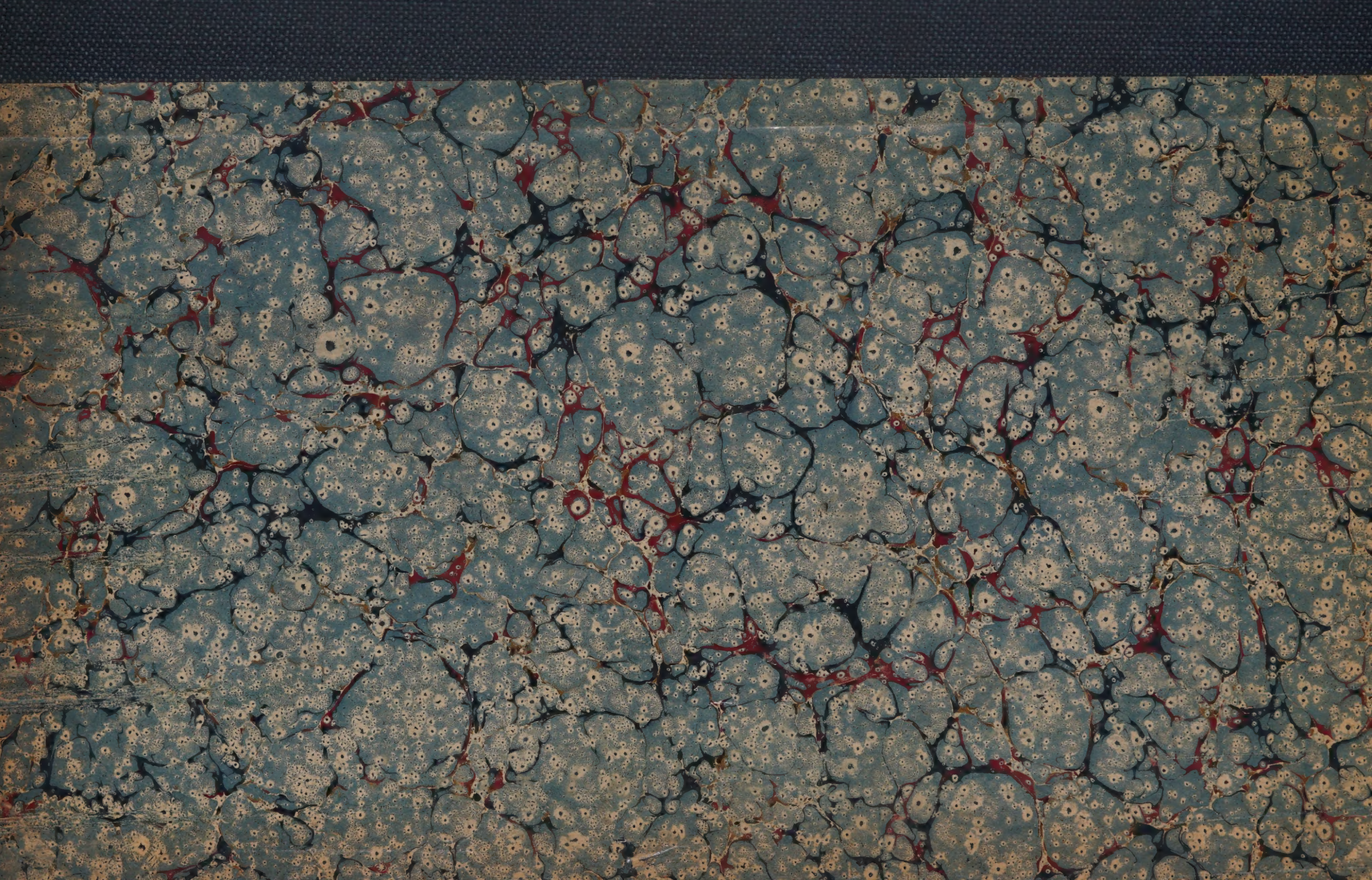
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